



MUSICAL AMERICA

Founded in 1898 by John C. Freund

VOLUME XLIX - APRIL 10, 1929 - NUMBER 10

IN THIS ISSUE:

FRONTISPIECE—SCENE FROM "PARSIFAL"	8
MORE CONCERNING AN IMMORTAL SUBJECT	9
EDITORIAL	11
MEET THE BARCLAYS, <i>Picture</i>	12
CAVIARE OR CALORIES?	13
BEHIND THE SCENES, <i>In Pictures</i>	14
WHAT'S THE USE OF MUSIC?	15
THE FAMILY ALBUM, <i>In Pictures</i>	17
"KETTOJIN NO UTA"	18
ORCHESTRAL MASTER WORKS—RACHMANINOFF	21
MEETING, <i>Poem</i>	23
THEORY AND A NEW OPERA	25
MUSICAL AMERICANA	28
GENTLEMEN, MR. SCHULZ!	33
NEW YORK CONCERTS	35
NOTES ON NEWS	37
RECORDS	38
RADIO	40
EDWIN FRANKO GOLDMAN, <i>a Portrait</i>	41
TURN OF THE DIAL	42
PERSONALITIES	43

COVER DRAWING Harold Jacobs

DEEMS TAYLOR, *Editor*
HOLLISTER NOBLE, *Managing Editor*

Published Semi-Monthly at 235 East 45th Street
A Unit of Trade Publications, Inc.
VERNE PORTER, *President*
H. J. LEFFINGWELL, *Vice President*
OTTO GSELL, *Asst. Treasurer*

The Chicago Office of MUSICAL AMERICA is situated in Suite 2114, Straus Bldg.,
Michigan Avenue at Jackson Boulevard. Telephone: Harrison 2543-2544.
MARGIE A. McLEOD, *Business Manager*.
Boston Office: Room 1011, 120 Boylston Street. Telephone: Hancock 0796.
WILLIAM J. PARKER, *Manager*.

Telephone 0820, 0822, 0823 Murray Hill
Private Exchange Connecting All Departments
Cable Address: "MUAMER"

For the United States, per annum . . . \$2.00	For all other foreign countries . . . \$3.00
For the United States, two years . . . 3.00	Price per copy15
For Canada 2.00	In foreign countries15

All the material in these columns is protected by copyright, but any publication may reproduce any part therefrom without further permission, provided proper credit is given to MUSICAL AMERICA. While the editors will take every possible care of material submitted for publication, they cannot accept the responsibility for manuscripts or photographs mislaid or lost in the mails. Contributions unaccompanied by return postage will not be returned.



CONSERVATORY OF BASLE (SWITZERLAND)

Director: Felix Weingartner

Two Classes of Conducting

Under the personal direction of
MR. FELIX WEINGARTNER

1. Class for Beginners

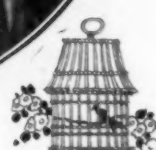
from the 1st of October, 1929, to the
30th of June, 1930.

2. Master Class

in June, 1930, Full Orchestra (professionals).

*Information by the Administration
of the Conservatory*

SONG PICTURES OF SPAIN



LUISA ESPINEL paints them before your eyes. Her media are music, the dance, the spoken word, beautiful costumes, and,—that subtle something beyond the reach of Radio.

ATMOSPHERE

One wishes she could be induced to pay an annual visit to Portland.
—Portland (Ore.) Telegram
Dir. C. A. Bamman, Room H, Hotel Roosevelt, New York
LEADING BUREAU FOR HIGH CLASS CONCERT NOVELTIES

EASTMAN SCHOOL OF MUSIC

OF

THE UNIVERSITY OF ROCHESTER

Howard Hanson, Director

An Endowed School Offering Complete Education in All Branches of Music

Collegiate Courses Lead to: Degree Master of Music
Degree Bachelor of Music

Courses Leading to Eastman School Certificate (Diploma)
Preparatory Courses Special Courses

Student Symphony Orchestra—School Choruses—Chamber Music
Ensembles—Opera Department—Course for Orchestral Conductors

Courses for Motion Picture Theatre Organists

FALL TERM OPENS SEPT. 16th

The Eastman School Can Admit Only a Limited Number of Students to its Entering Class. Therefore

Prompt Registration is Necessary

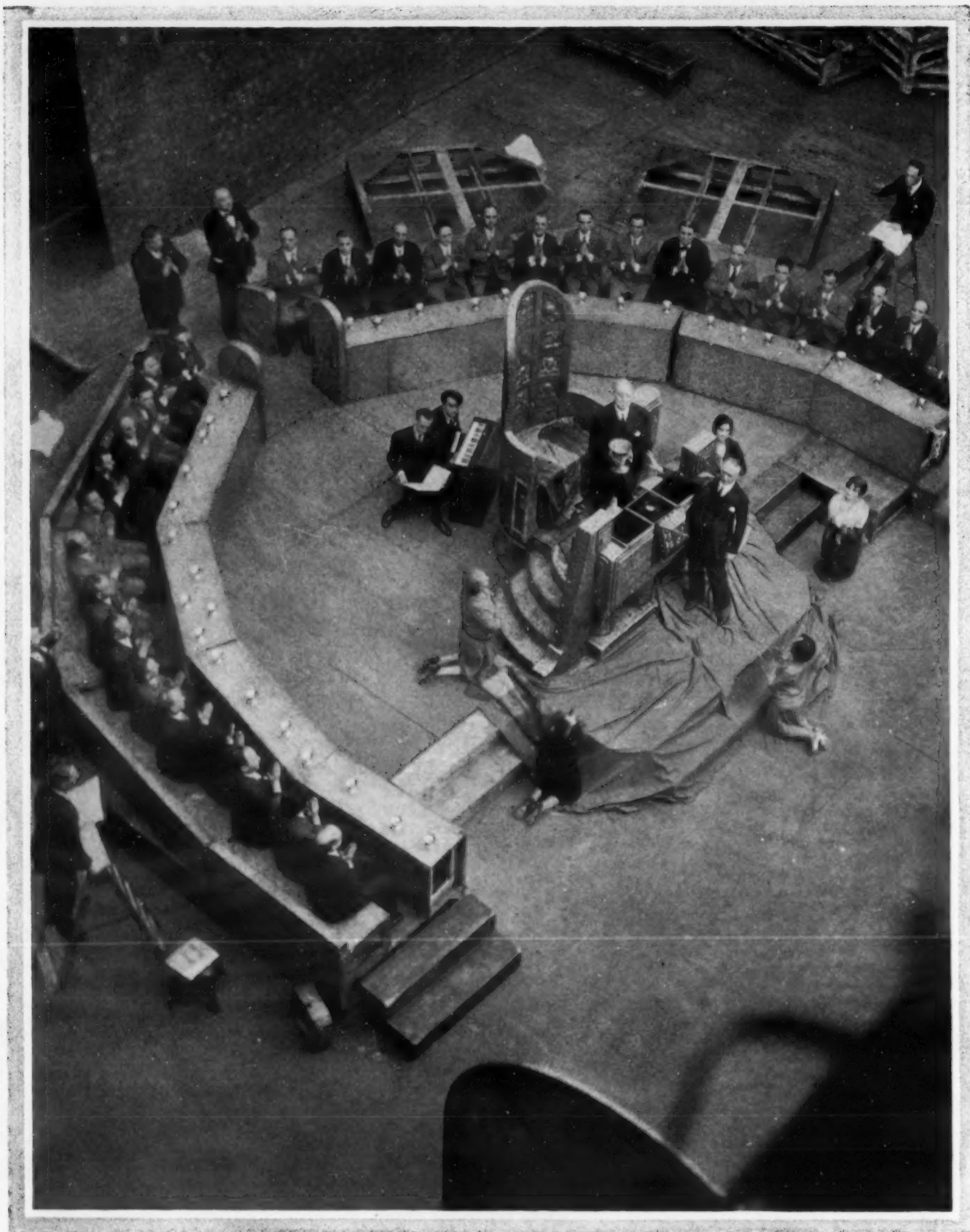
to Secure Admission

For Catalogue and Information Address Arthur M. See, Secretary, Eastman School of Music, Rochester, New York

WHO'S WHO IN THIS ISSUE

PITTS SANBORN is music editor of the *New York Telegram*, a post that he assumed after eighteen years as music editor of the *New York Globe*. He is a native of Michigan and holds A.B. and M.A. degrees from Harvard. His first novel, "Prima Donna," published last Winter, was the choice of the Book-of-the-Month Club for February and March. ❧ ❧ T. C. PAKENHAM spent several years in Japan as a member of the British diplomatic corps, and has a wide knowledge of oriental as well as occidental music. ❧ ❧ SCUDDER MIDDLETON is the author of three volumes of poetry, "Streets and Faces," "The New Day" and "Upper Night." He is a native New Yorker and a brother of George Middleton, the playwright. ❧ ❧ ERNEST NEWMAN, the famous critic of the *London Sunday Times*, HIRAM MOTHERWELL, editor of the *Theatre Guild Magazine*, LAWRENCE GILMAN, the music editor of the *New York Herald Tribune*, and IRVING WEIL, music critic of the *New York Journal* and MUSICAL AMERICA, are all old friends.





© Carlo Edwards

BEHIND THE SCENES AT THE METROPOLITAN

A REHEARSAL of the Grail scene from "Parsifal." Standing before the altar is Wilhelm von Wymetal, the general stage director. Clarence Whitehill, as Amfortas, is holding the cup. Behind his chair are two assistant conductors, with the harmonium that keeps the chorus on the pitch. At the extreme left stands Wilfred Pelletier, assistant

conductor, who watches conductor Artur Bodanzky (in the orchestra pit, invisible at the right) and relays his beat. Beside him and across the stage, facing him, on ladders, are two other assistant conductors, who in turn relay Mr. Pelletier's beat to the choristers. All assistant conductors are concealed on the stage during the actual performance.

MORE CONCERNING AN IMMORTAL TOPIC

OUT OF GERMANY COMES NEW LIGHT ON COSIMA WAGNER
AND HER HUSBAND

By Ernest Newman

THERE seems no end to the publication of new material concerning Wagner. His life is already more profusely documented than that of any other musician, and, indeed, than that of almost any other great figure in the history of art or letters. Yet still the material keeps pouring from the press, and there must be a great deal more to come when it can safely be published without hurting the feelings of the descendants of some of the people concerned. Very few of Minna's letters, for instance, have as yet been given to the world. When the whole collection, or something like the whole collection, is issued—if it ever is issued, as to which one may have one's doubts—we ought to get a new light on many points in Wagner's character and on many episodes in his chequered career.

We need not have the slightest scruple in calling for more and more Wagner material. This is no case of prying unbidden into a man's private life, for no other man's private life has been so frankly thrown open to public inspection by the man himself and his relatives. From his boyhood, almost, Wagner kept records that would be serviceable for his future biography or autobiography. He had no doubt even then that he was going to be someone out of the common, and he meant to make sure that when the time came for his life to be written his biographer should not lack materials. Since his death, the Wagner family has allowed so many private documents to be made public that there is now no reason why any document whatever should be withheld. Let us either have truthful biographies of the great composers or no biographies at all; and since in Wagner's case the truth is still rather hard to get at in connection with some matters, the more documents that are given us the better.

Two Wagner books of the utmost interest and value have recently been published in Germany. One of them is the long-expected *Life of Cosima* ("Cosima Wagner, ein Lebens—und Charakterbild," by Richard Graf du Moulin-Eckart); the other is "Richard Wagner's Verbannung und Rückkehr, 1849-1862," by Woldemar Lippert. Du Moulin's book is an enormous affair, running to a thousand pages. As might have been expected from the author, who is already known to Wagner students

by his *Life of Hans von Bülow*, it is a purely partisan affair; Du Moulin sees everything from the point of view of Wagner and of Cosima. But his own opinions amount to little either one way or the other. The great value of the book is in the large amount of new material it contains, and in its frequent expansion of old material. In spite of its title, the work is a *Life* not so much of Cosima as of Wagner during the years of his association with Cosima. It is the story of a devotion to which it would be hard to find a parallel anywhere. Never has any woman lived so completely in a man, regarding herself merely as an instrument created by Providence to help him to realize himself, as Cosima did in Wagner. So complete is her humility, indeed, that, by a gesture that touches us to the quick, she has seen to it that this *Life of Cosima Wagner* ends with that day in February 1883 when Wagner passed away in Venice, and, after twenty-five hours of utter prostration, she cut off that beautiful hair that Richard had loved so much and laid it on the dead man's breast. Evidently for Cosima her real life ended on that terrific day forty-six years ago.

Hard things have been said about her, and no doubt some of them were justified; but now that we have the whole story of her devotion to Richard we can only thank our stars that she was just what she was, for without her, it is as certain as anything can be, we should not have had the completed "Ring," "Parsifal," and Bayreuth. By her intellectual companionship, her unflinching self-sacrifice, her complete conviction that nothing in the whole world mattered except that Wagner should realize all that was in him, she steadied and fortified him at the most critical stage of his career and thenceforth to the end. And what she must have suffered at times beggars description. There was not only the venom poured by the world upon

her for her treatment of Bülow. Worse than this was the pain Richard constantly gave her through his ill temper, his wounding words when he was out of tune, and his jealousy of anyone else—even her father—who might have the least share in her affections. She kept a diary every night of her life with him, and some of the entries make pitiful reading, especially that of the day on which the "Ring" was at last completed, and the great event,



for which she had borne so much, and to which she had looked forward for years as the crowning point of her life, was turned to bitterness for her by an outburst of childish savage temper on his part. But nothing could shake her faith in him or her love for him; and the most beautiful trait in that composite character of his, in which there is so much to dislike, is his grateful recognition of what she had done and was always doing for him.

THE old legend, so beloved by the sentimental biographers, that Wagner had the whole world against him because of the originality of his music, has been discredited by later research. It is true enough that many people disliked his work; but when has there been a composer whose music has appealed equally to everyone? But it is also true beyond the possibility of dispute that never has any composer won such a success in his lifetime, and that no one would have exhibited such blank astonishment as Wagner himself had he been told that his music was incomprehensible to the average man. There were other than musical reasons for the hatred that was so liberally showered on him—reasons rooted in his personal character and his conduct. Mr. William Wallace has summed it all up in one phrase that is as true as it is terse—Wagner had everything against him but his music.

This plain truth, though it is nowhere insisted on in Lippert's pages, can be read between the lines. His book deals with Wagner's flight from Dresden in 1849 in consequence of his complicity in the May Revolution, his thirteen years' exile from Saxony (eleven from Germany as a whole), and the many attempts that were made during that time to have him amnestied. Woldemar Lippert is the Director of the State Archives at Dresden; and he has made accessible to us the many documents in the archives, most of them now published for the first time, that bear on the case. It is quite clear that although Wagner was innocent of some of the crimes—such an incendiarism—that were once attributed to him, he had done quite enough to bring him within the law; many other revolutionaries who had done no more were severely punished. We must do justice to the Saxon authorities in the matter. Wagner was merely an impractical idealist for the theatre who thought the only way to a reform of the theatre law was through a political upheaval; but a State rightly takes the view that

what is forbidden to a grocer or a government official cannot be permitted to a musician merely because he is a musician—especially when he happens also to be a government official in virtue of his Kapellmeistership. If composers like to play at revolution like ordinary men, they must take their gruel like ordinary men.

In the early days of his exile Wagner rejoiced in his Swiss freedom; but there soon came the time when, for his works' sake, he found it extremely inconvenient to be shut out from Germany. Various requests for an amnesty were made by himself and by powerful friends and well-wishers, such as the Grand Duke of Weimar and the

Grand Duke of Baden (whose letters to the King of Saxony are given in full by Lippert); but to all of them the authorities turned a deaf ear. It is evident from the answering letters of the King, who was a man of high character, with a strong sense of public duty, that Wagner had left a very bad impression behind him in Dresden—that of a thoroughly ungrateful man with an imperfect sense of rectitude in money matters. (He had borrowed 5000 thalers from the Theatre Pension Fund; the debt was not settled till after his death). The King was inflexible: it was the Saxon law that no escaped rebel should be pardoned until he had returned and submitted to judicial enquiry, and there was no reason why this rule should be waived in the case of a composer. Wagner, of course, was unwilling to run the risk of possible arrest and punishment; and so the affair remained in a constant state of dead-

lock, Wagner meanwhile being the subject of frequent reports by the police spies in Zürich and elsewhere. The Court officials appear to have been more inexorably unfriendly to him than the King; and it seems probable that they knew they had the whip hand of him because of his frantic desire to re-enter Germany for the sake of his works, and delighted in using the whip.

IT was only after many humiliations that must have been gall and wormwood to his proud spirit that the ban was removed, largely out of consideration for Minna. But it is pleasing to know that all the time the Dresden officials were turning a face of brass towards the political suspect they were handling the affairs of the musician with the most scrupulous correctness, making sure that his full rights were safeguarded in the matter of performances of his works or hire of his scores by the German theatres.



RICHARD AND COSIMA WAGNER
From H. S. Chamberlain's "Richard Wagner," published
by Messrs. Friedrich Bruckmann, Munich

MARY GARDEN broke her wonted sphinx-like silence last week long enough to abolish opera and concert in one fell interview. "The radio has already finished the concert in America," quoth Miss Garden, "and sooner or later the talking movies are going to finish opera, not only here, but all over the world. Eventually sound pictures will be the one and only form of entertainment." ¶ ¶ She may be right, of course. Think of all the old-fashioned arts and crafts that have already been rendered extinct by mechanical devices. You remember, don't you, that Daguerre's invention of photography was going to abolish painting? And where is painting now? The typewriter was going to abolish handwriting; and who, nowadays, except an occasional editor, ever writes with a fountain pen? Look at what the movies did to the theatre: only sixty-five plays running in New York at this moment! ¶ ¶ And the newspapers—remember how the radio was going to abolish them? Where will you find a newspaper today? Consider etching and lithography; they were both annihilated, you will recall, by photo-engraving. Look what the automobile did to the horse—America sold only twice as many horses last year as in the year before. Look what the radio has done to concerts—John McCormack's New York recital sold out only one little week before his appearance! And now the talkies are going to abolish the movies, and then the tellies will abolish the talkies; and after that, probably, the smellies will come along and abolish everything ¶ ¶ What will really happen, of course, is what always has happened. Every new way of displaying or performing or distributing any art merely broadens its field, without interfering with the legitimate function of the old ways. The movies didn't kill the theatre; they killed a lot of bad plays. Mediocre concerts have undoubtedly been hurt by the radio; the good ones haven't. Great orchestras, great artists, great opera, will always find an eager first-hand audience, talkies or no talkies. The second-rate may vanish. But what of it?

DEEMS TAYLOR.



MEET THE BARCLAYS

Edward F. Townsend

John Barclay, baritone, and his wife, Dagmar Rübner, pianist, who have successfully revived the private after-dinner recital of Victorian Days

CAVIARE OR CALORIES?

THE ELUSIVE DON GIOVANNI APPEARS ON GATTI-CASAZZA'S BILL OF FARE

By Pitts Sanborn

ALTOGETHER natural is the rejoicing over the fact that Mr. Gatti-Casazza has definitely listed "Don Giovanni" for revival at the Metropolitan Opera House early next season. Twenty-one years have passed since the latest Metropolitan performances of that masterpiece among Mozart's masterpieces, and meanwhile no other organization has presented it here, although a visiting German troupe was on the point of doing so a few years ago when it abruptly perished of non-support.

True, there have been in the last twenty-one years performances of "Don Giovanni" in Chicago, in Boston, and in American cities less renowned for music, and of course the work is continually given in Europe. Still, only a modicum of local music-lovers attend performances of opera in other American cities or abroad. So the "Don Giovanni" which Mr. Gatti-Casazza will re-stage is bound to come as a novelty to the majority of his patrons. It would be sad indeed if because of the long lapse from Metropolitan currency the general public should have grown to regard as caviare what ought to be its daily bread.

For, as a matter of fact, there is nothing about "Don Giovanni" which now presupposes an idiosyncratic taste on the part of its admirers. To be sure it is one hundred and forty-one years old, but it is not on that account either a has-been or a curiosity. It is one of those immortal expressions of human genius which in their essence are timeless. Of course this essence assumes shape according to the formulae of Mozart's period. "Don Giovanni" is a series of solos, duets, and concerted numbers interspersed with passages of dialogue usually in the form of that "dry" recitative which the unwary suppose they can write as fluently and pointedly as a Mozart or a Rossini until they actually try.

Every period, however, has its fashions. Wagner likened the conventional cadences in Mozart's music to the rattling of the dishes at a royal feast. We today are equally aware of the convention of deceptive cadences in Wagner's own music. We recognize the formula of "Pelléas et Mélisande." Stravinsky has ceased to baffle us, and some are sage enough to read the riddles of Schoenberg and Varèse. Aesthetically, anybody blessed with an iota of imagination can accommodate himself to a fashion. Modes change with a ruthless rapidity. The thing that outlasts them all is genius. Witness the infinitely deserved, if somewhat tardy, revival of Handel's operas, a treasury of great music. For the doubting and the uninformed let me declare at once, without qualification or reservation, that "Don Giovanni" is musically as "enjoyable" as their beloved "Aida" or "Pagliacci" or "La Bohème."

Of Lorenzo da Ponte's libretto I will say nothing be-

yond reminding whoever may read these words that it deals with one of the great traditional figures of mediaeval and modern literature, a figure whose legend has been enriched by an astonishing variety of authors, ranging from Tirso de Molina, Corneille, and Molière to Hoffman, Goldoni, Byron, Dumas père, Alfred de Musset, Mérimée, Heyse, Rostand, and Shaw. As opera books go, Lorenzo da Ponte's, stemming from its Spanish and French sources, is a capital one, commanding the beholder's rapt attention from the initial complaint of Don Juan's servant Leporello, through the invasion of Donna Anna's apartment by the rakehell hero, his slaying of the Commendatore, her father, and of the consequential happenings to the hurling of the punished Don into the opened jaws of hell by the stone hand of the statue of the gentleman whom he had killed.

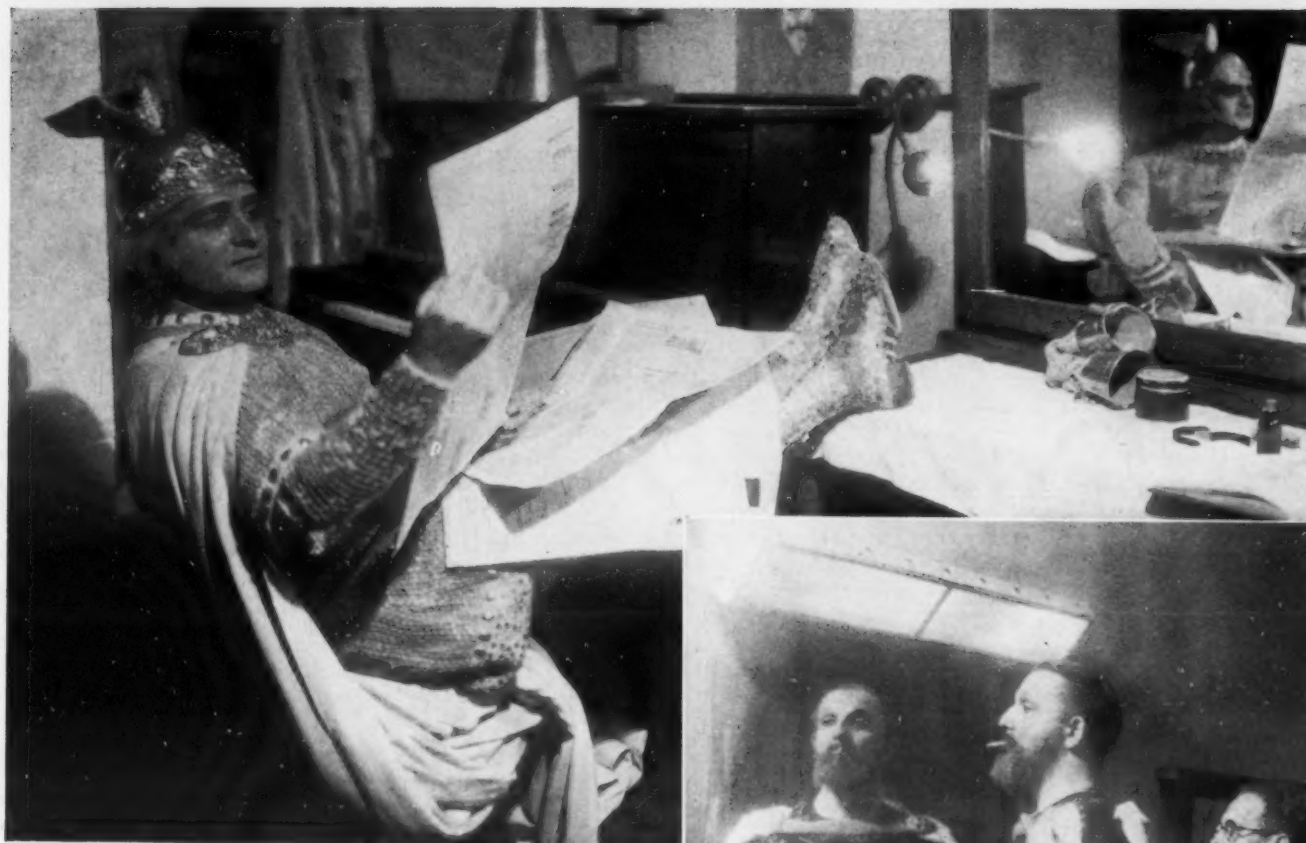
Whether or not Mr. Gatti-Casazza chooses to follow the practice recommended by Mozart for the Vienna "premiere" and conclude the performance at this point, there exists a species of epilogue for the surviving characters which is both musically valuable and delightfully of its time and likewise, in an unpredictable sense, of our time, capping the climax of the libertine's tragedy with a relief not lacking tragic implications of its own.

To return to the music, the votary of sheer melody will find it here in its finest flowering. Where are diviner tunes to be met with than in the duettino of the Don with his peasant flame, Zerlina—that ineffably lilting "La ci darem la mano," which as it happens, Arthur Sullivan has come nearer than any other composer to approximating; and those arias of an angelic coquetry and an angelic comfort sung by Zerlina, "Batti, batti" and "Vedrai, carino," both of which, oddly, have been reset to hymns of holy church (it is a composer no less secular than Offenbach who has caught some of their peculiar quality)? Every child from his earliest piano lessons knows the enchanting minuet against which the Don, at his own masked ball, develops his wicked plans, and also the languorous serenade which he sings beneath Zerlina's window, as well as the mellifluous aria of that other Don, the Ottavio affianced to Donna Anna, "Il mio tesoro intanto."

THOSE who dote on the "Rigoletto" quartet will find here a quartet ("Non ti fidar, o misera") which likewise combines contrasting musical characterization with melodic richness. Any one who still recalls with admiration the trio in "Lucrezia Borgia" will recognize in the so-called "Trio of Masks" a competitor freighted with musical majesty and the excitement of a solemn bravura.

(Continued on page 44)





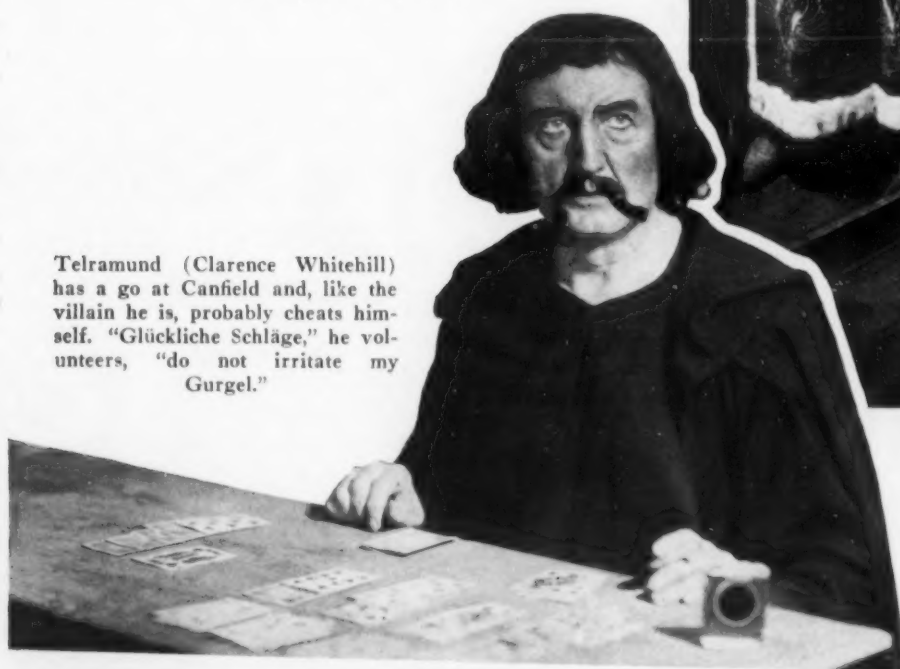
Lohengrin (Rudolph Laubenthal) catches up on the market reports of the Brabantische Acht Uhr Abendzeitung.

DRESSING ROOM STUFF

What Metropolitan Opera Stars Do Between Acts

Photos © Carlo Edwards

Telramund (Clarence Whitehill) has a go at Canfield and, like the villain he is, probably cheats himself. "Glückliche Schläge," he volunteers, "do not irritate my Gurgel."



King Henry the Fowler (Michael Bohnen) relieves the tedium of trying on his newest Lanvin walking suit by rehearsing for his forthcoming blindfold test.

WHAT'S THE USE OF MUSIC?

WHY DO 8,500,000 AMERICANS BOTHER TO LISTEN TO IT?

By Hiram Motherwell

TIME: 1900. Place: Almost any American City. Action: The son, or daughter, of a respectable and God-fearing American family reveals a predilection for music, or painting, or another of the fine arts, and his desire to make himself a competent artist. Tragedy! A life-time of struggle and self-denial and saving on the part of the parents in order to make their child a successful and useful citizen; and now the result: nil! he has gone artistic.

These parents were the grandchildren of the pioneers who literally felled the forests and built their own houses. They had lived into a new age in which these primitive, essential functions were performed by hired slaves obeying the magic symbolism of a check-book. They had carried the ethic of the pioneer into an urban, complex age. They were in the city, but not of it. Their ideal for their children was that they should become super-pioneers, carrying the old tried-and-proved ethic of the prairie triumphantly into the new city life. The children should, as a result of their parents' sacrifice, conquer this new strange world in the good old way.

And instead, the children evinced a desire to compose songs, or write sonnets, or paint nudes. Total loss! Years of effort wasted! A son or daughter henceforth good for nothing!

They were so reasonable and sympathetic, these parents. But they simply could not answer the question which tortured them: What's the use of music? To permit a son to devote himself to music, instead of to some accepted and profitable career like making paper boxes or selling corner lots, was like permitting him to take up crocheting for a life work. It was something of which the family must forever be ashamed. In apologetic terror would they forever dodge the neighbors' question: "Well, how is your boy doing?" No greater humiliation than to be obliged to reply: "He is a musician."

There was but one exception. If, by any miracle, the child should earn a considerable amount of money at the music trade, then the family could hold up its head in the community. But this rarely happened. As a general rule, the son who went into music was as complete a loss as the daughter who married the town failure.

Because obviously—well, ask yourself: "What is the use of music?"

Philosophers have wrestled with this question. Some have

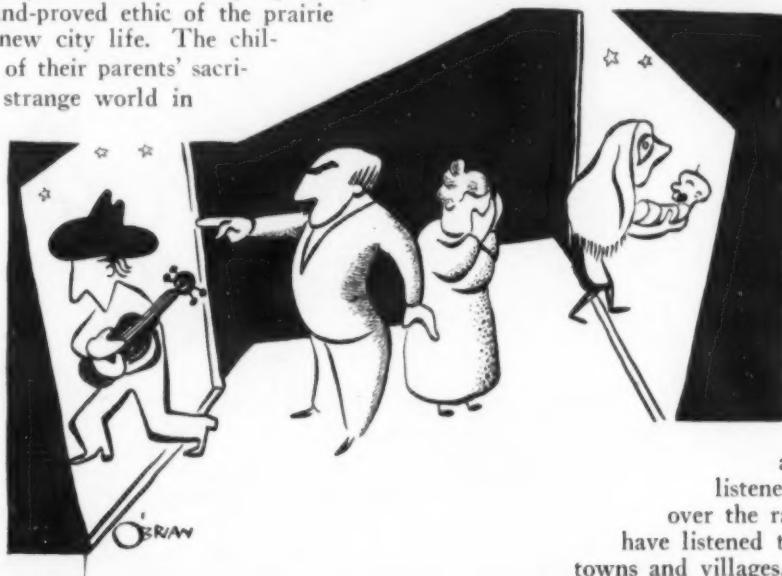
ingeniously proved that music can be useful to the human race in various spiritual ways. I have also heard that music keeps the family circle intact, that it helps to cure nervous diseases, that it brings hardened criminals back to the contemplation of the eternal verities. Latterly I have heard that a knowledge of Beethoven helped you to get that job, and that you will be invited to more dinner parties if you can discourse intelligently about such current topics as Brahms and Puccini. It may be all so. No harm if it is. But music will go on whether the philosophers and neurologists and penologists and advertising gentry approve it or not. It will go on because people like it. And since people like it, it needs no further justification.

And how they like it! No reliable statistics are available, but I shall present some statistics of my own, which

represent an average anybody's guess as to the extent to which music—the kind which by any sensible definition can be called good music—is consumed in these United States.

In any given week from October to May between 300,000 and 500,000 persons have attended concerts given or directed by artists of the first rank, and a million more have listened in on these concerts over the radio. Two million more have listened to recitals, in a thousand towns and villages, in which good music is competently performed. And from three to five million have heard, from mechanical pianos or disc machines, music of a quality anywhere from the ingenious to the sublime, from "Anitra's Dance" to the "Liebestod." And to this estimate of quantity let us add an estimate of quality. The moderately priced radio sets, mechanical pianos and rolls and disc mechanisms have improved enormously in the last few years. Through any of these mechanisms one may now hear, almost without effort or expense, excellent music well reproduced. To hear the opera over the radio is not, certainly, the same as hearing the opera in the opera house, but it is nevertheless entertaining and stimulating. It is next to impossible to buy a ticket for a Philharmonic concert, but it is easy and delightful to hear a Brahms symphony, played by the Philharmonic, well transmitted over the air.

Hardly more than a hundred years ago, there were no more than a few hundred persons in any town or city who





could hope to hear music of a certain degree of elaboration or sophistication; such music was maintained only by the local prince, or at most by a group of the socially chosen. Today, such music is heard by millions. Fifty years ago Theodore Thomas, playing for the cultured few, had to feature "The Blue Danube" or the "Fledermaus" on his programmes in order to persuade his cultured audiences to listen to a movement from a Beethoven symphony. Today, some hundreds of thousands of ordinarily busy people will listen to the entire Fifth Symphony with the same unaffected pleasure which their grandparents experience at hearing "Sweet Alice Ben Bolt." In short, the average of musical taste has in the past decade or two increased by five hundred per cent. (some statisticians might say five thousand) and this increase is due very largely to the astonishing improvement in mechanical means of reproduction and transmission.

Now this improvement in taste is not the result of any educational or advertising campaign. The very expert, but wholly commercial, manufacturers of piano-players, disc machines and radio sets, have not been trying to improve public taste, but simply to sell merchandise of an ever increasing degree of excellence. There is more good music being listened to by the men, women and children of America today simply because there are more people who want to listen to it.

But when you find a condition like this—an increasing number of thousands and millions of human beings demanding a certain thing—you may be sure that that thing responds to some essential biological need. To say that the demand for good music is explained by the fact that people like it, is no more final than to say that the demand for food is explained by the fact that people like it. They like it because they need it, because it does them good. If people, over a period of years, demand good music and ever more of it, it is because good music is wholesome and beneficial to them. It is not necessary to show in what ways it is beneficial, any more than it is necessary to understand the chemistry of digestion before eating a meal. We

may simply and categorically state the evident fact that good music, and a lot of it, is wholesome and useful to the human race in such a stage of civilization as America has so far attained.

Now, are we in a position to answer our fathers' and grandfathers' question: "What's the use of music?" Not yet, but we may make some guesses. We know that man in a modern city has a very different life from man on a farm, or even from man in a simply organized town, of thirty years ago. He must respond to many more different kinds of demands upon his attention; he must schedule his life, hunt for the shortest cut, eliminate, choose, plan; he must create a simplicity in his own life out of the diversity of the life about him. He must, for example, answer the telephone twenty or a hundred times a day, and he must know how to make the telephone a help and not a hindrance to his daily existence.

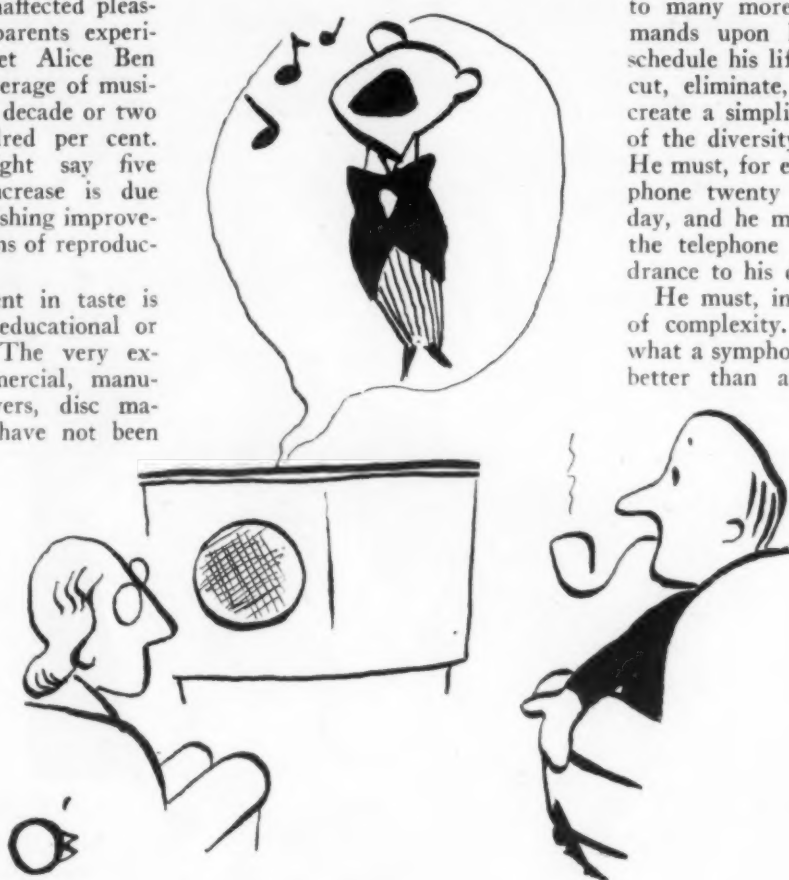
He must, in short, create unity out of complexity. And this is precisely what a symphony does. The symphony, better than any other form of art (even the art of painting) shows that it can be done; each individual must then discover for himself how to do it. To listen to any good symphony (or for that matter to any good song) is to share in a demonstration of the power of mind over confusion. If modern man enjoys such an experience, it must be because he needs it.

Living in a city today demands a

complex and delicately adjusted nervous mechanism. And any human mechanism must have exercise to keep it healthy. Music, with its rhythmic stimulus, offers just such exercise to the nerves. Your great-grandfather did not have to worry about how to get physical exercise; you do, and you take up golf. He found "Ben Bolt" and "Turkey in the Straw" sufficient food for his nervous organism; you ask for Beethoven, or perhaps Stravinsky.

"What's the use of golf—chasing a little white ball all over a meadow?" You will answer, first: "I like it;" and second, "It keeps me in condition."

I think the reason for good music is as simple as that.





DEFINITELY ANNOUNC-
ING THE ARRIVAL IN
AMERICA OF EMMY
DESTINN, FAMOUS BAY-
REUTH SOPRANO! AT
THIS TIME MME. DES-
TINN WAS TWENTY-
EIGHT, AND IT WAS
"BECOMING QUITE THE
FASHION TO DECRY
BAYREUTH AND ITS
FESTIVALS."



JASCHA HEIFETZ. AT 13
YEARS OF AGE, ASTONISHES
THE MUSICAL WORLD!

THE FAMILY ALBUM



MR. AND MRS. IGNACE
PADEREWSKI IN THEIR 1908
MODEL THOMAS FLYER.

"KETTOJIN NO UTA"

WESTERN MUSIC WINS ITS WAY IN THE LAND OF THE GEISHA AND SAMISEN

By T. C. Pakenham

DURING the first watch of a June night in 1912, my five finger exercises were interrupted by insistent knocks on the front door. A policeman wished to know if I was aware of the fact that the Emperor Meiji had died. Touched by the compliment of a personal announcement I expressed my regrets, only to be disillusioned. Under the circumstances, I was informed, this "beautiful music" would cease. Other commentators agree that this was the first voluntary recognition by an official representative of the Japanese government that the foreign barbarian did such a thing as music.

Not that during the reign of the Meiji Emperor, linking modern Japan with feudal days, the land was musicless. Refusing to take interminable *koto* and *samisen* recitals seriously, sporadic outbursts of imported song and dance had lightened the monotony of exiled foreigners for years, but the Japanese themselves were loth to welcome the institution. In those days the procedure was to scan the Shanghai papers. Globetrotting artists, their purses lightened in visits to curio shops, were not above playing in the China Coast ports, but Japan only suggested sightseeing. So they were caught by a committee before landing and offered a guarantee. Sometimes they took the chance. Fritz Kohler gesticulated and insisted: "It iss not vorse it," but accepted a visitor's card at the club and gave an almost uninterrupted four-day recital for nothing.

Hereby is claimed the title of Father of Music in Japan for Signor Rizetti. To Kobe he stands in the same position as Papa Berger to Honolulu. Finding himself stranded on a concert tour, this fiery little violinist decided that the people who had failed to attend his entertainment should support him by paying for lessons in "Violin, Piano, Voice and other instruments." Having put out his sign he had plenty of spare time on his hands. This he assiduously invested in futures. Catching some footloose Japanese youths he gave them the lessons for which no one else would pay and worked them into a small, over-clarinetted band. On a fateful New Year's morn, though well remembered the date cannot be placed,

he flung this at the world. The breakfasts of the foreign community were interrupted by strange sounds and a stranger sight. The subsequent contents of Rizetti's hat, blood brother to the Wanderer's headgear, went for uniforms. A hurriedly collected subsidy of encouragement he insisted in putting in the hands of a committee to be laid out in the purchase of band parts.

The immediate results of Rizetti-ism in Japan were appalling. The country went bugle mad. The national school system was beginning to jell and every institution invested in eight bugles. On the slightest excuse their horrific din disturbed the countryside and came to be known as *kettojin no uta*—the music of the foreigners.

Enquiries led to the conclusion that the average Japanese had a sneaking weakness for the masterpieces played by these octettes but was humbly aware that there were beauties in them beyond immediate appreciation. The army followed in due course, confining itself at first to the bugle but soon branching out and sending to Europe for all the trimmings of a military band. The Tokyo and Osaka Military Bands, both supervised by Rizetti graduates, wore wonderful uniforms, but scarcely lived up to them. An



STREET MUSICIANS OF OLD JAPAN WHOSE HEADDRESSES ARE A BADGE OF THEIR RELIGION. BUT WESTERN BUGLES ARE NOW THE RAGE.

accident saved them. Whilst arrangements were being made for the Anglo-Japanese Exposition in London someone suggested that one of them be sent abroad. A keener wit capped the idea by proposing that they both should be sent. On arrival in London, Imre Kiralfy heard them once. An announcement that they had been delayed in transit followed and they were entrained for Aldershot where, for a few weeks, Mackenzie Rogan, Senior Bandmaster of the Brigade of Guards, outfitted them with new instruments and licked the men into shape. Their return to Japan was a triumph. A native band had gone abroad and beaten the foreigner at his own game.

To the same period belongs the foundation of The Imperial Conservatoire of Music. In the old tradition, maintained still in such purely native phenomena as the *Gosechi* dance which is performed by five daughters of peers at the Enthronement of a new Emperor, the art of Japan was in the hands of the aristocrats. The playing of such in-

struments as the eight-foot *koto* was almost entirely confined to the distaff side of the nobility. The Imperial Conservatoire was therefore planned to turn the younger generation in the upper shelf into drawing room performers in the best style of the west. Reference to its early days may therefore be regarded as *l'ère majesté*.

The first concerts of that well subsidized infant are not easily to be forgotten. A new theatre, in the modern style, required formal opening. The staff of the Conservatoire took the first fruits of their labours to do the job properly. The Governor of the Ken and his staff occupied a box and the house was crammed with the best people of the district arrayed in their best. Here and there a foreigner looked condescendingly about him at the sceptical but polite gathering.

It was billed that the Italian "Professor of Vocal Culture" was to break the ice with "Che Gelida Manina." In answer to honest enquiry some mischief maker explained that this was without doubt the finest example of the celebrated Italian comic song. Eager to see the right thing done by the singer, this intelligence was conveyed to about a third of the orchestra seats before the rise of the curtain. During the opening passage the audience maintained a polite silence except for the initiated few who managed an appreciative titter. As the professor stretched himself up to the enquiring B flat of the second "*chi son*," an audible guffaw urged a ripple of mirth into the cheap seats. Taking their cue from their betters the balconies were not slow to capture the mood. By the time the singer sung into the home stretch the entire house had got the idea. As, in the dolciest of speranzas, he dropped from his dizzy C, the entire house, aware at last of the superb art of this imported clown, wept with mirth. The professor refused an encore—refused even to take his bow.

The staff contributed other numbers to that important programme. A

furtive glance at the house and he dashed for his seat. A second followed. Two mandolins! A third carried a similar instrument—and the fourth. The monotony was broken when the eighteenth, and last, performer appeared with his guitar. Standing before his troupe he signalled for silence and with a sweeping gesture sent it off into the rollicking strains of "*Marching Through Georgia*."

But to the few residents who witnessed it the most extraordinary occurrence took place in 1911. One Maurice



All Photos by Brown Bros.

Bandmann had for years catered most profitably to the Far East in the matter of amusement. India being the hot place it is, The Bandmann Opera Company, playing successes of the last London musical comedy season, fled up the China Coast and to Japan in the late spring. For years they had played two nights in Kobe and a week or more in Yokohama to foreign audiences. Caught this year by a twisted steamer schedule the company decided to put in the time on their hands by playing in Osaka and Kyoto, towns in which the alien population was negligible. By dint of extraordinary advertising the manager of the Osaka Theatre filled his house for the first night. There was considerable curiosity and a good deal more paper. The opening bill was "*The Quaker Girl*." Overture and Opening Chorus aroused little enthusiasm but soon the house began to wake up. With the arrival of the comedians it was vastly relieved. An interpolated quartette closing with a dance took them out of their seats. Before they were satisfied it had to be repeated fourteen times. The booking was extended and, at the humble request of a delegation of patrons, "*The Mousmé*," a Japanese Musical Comedy which followed "*The Arcadians*" at the Shaftesbury Theatre, London, was put on.

Writing his appreciation, to the leading soprano, of the whole affair a gentleman of Japan closed as follows: "Forgive therefore. Humbly I thank the beautiful lady singer who first brings to my country the noble strains of Grand Opera. One year past I could not believe. Respectfully. . . ."

For all that things seemed to move slowly. Occasionally a stray flautist would exhibit his skill at official entertainments and, as the students crowded to school, a boy here and there carried a violin. But there was little fire to all this. The news that Tamaki Miura had pulled herself onto the operatic stage was not greeted with wild

(Continued on page 45)



Chopin group from "*The Professor of Music of the Piano*," a 'cello solo and some flights on the flute—but these were mere anticlimax treated with cold respect. For the genuine novelty, interspersed here and there through the catalogue, was announced, without details, as "*Orchestra*. By Pupils of the Conservatoire." When the Professor of Vocal Culture had convinced the house that he would not repeat his trick the members of the Orchestra took their seats. Clad in a quiet uniform a bespectacled youth appeared from the wings clutching a mandolin. A



Courtesy of the Metropolitan Museum of Art, New York

A PAINTING THAT INSPIRED A COMPOSER AND A POET

The Central Portion of "The Isle of the Dead," by Arnold Böcklin (1827-1901)

ORCHESTRAL MASTER WORKS

By Lawrence Gilman

XVI—SYMPHONIC POEM, "DIE TOTENINSEL" ("THE ISLAND OF THE DEAD") OP. 29

SERGEI VASSILIEVICH RACHMANINOFF

(Copyright, 1929, by Lawrence Gilman)

THE subtitle of this tone-poem, reads: "To the Picture by A. Böcklin." The picture referred to must be known to all frequenters of print-shops. Böcklin might have taken for the motto of his most celebrated canvas the lines of the sonnet by Thomas Hood:

There is a silence where hath been no sound;
There is a silence where no sound may be.

Indeed, Böcklin is said to have remarked that "it must produce such an effect of stillness that anyone would be frightened to hear a knock on the door." The lonely, sunless island, awful in its solitude, with its frowning cliffs and mournful cypress trees, rising out of a windless sea; the boat that is slowly nearing the white-robed, anonymous figure; the utter lifelessness and isolation, the unending, unbreakable silence of this desolate kingdom of shadows—what music-maker of imagination, attracted by Böcklin's sombre fantasy, could fail to be moved to eloquent or at least sympathetic utterance?

Rachmaninoff projects for us the unruffled sea, the solemn approach of the barge with its quiet passengers, the forbidding and timeless haven which it nears—the monotonous wave-like figure in 5-8 time for harp and muted 'cellos, *divisi*, which continues so persistently throughout the opening section of the tone-poem, exerts a strange and oppressive power. But he has not been content with evoking unearthly and disquieting apparitions; he has given us the emotional implications, the human background, of the picture. He discerns its mortal complement. He remembers the grief, the lamentation, the loneliness of those who are still of this world—who have not yet taken passage upon that uncharted sea with that unhastening ferryman: he remembers "the measureless waters of human tears." And in that passage where the

Dies Irae is suggested by the 'cellos, under a descending chromatic wail in the violins (the most affecting page, as it seems to us, that Rachmaninoff has composed), he achieves not only a faithful commentary upon the picture, but an amplification of its idea. He has enlarged upon its text, though he has told us nothing which was not contained in it. He has said more than Böcklin has said, but nothing that Böcklin did not imply. His subject gave him

neither opportunity nor excuse for saying anything in a different key. Böcklin's vision is a fundamentally despondent, a fundamentally unilluminated one. The musician could not justifiably impose a different hue upon it. There is no elevation in the music; but there is none in the picture.

In this picture, in this music, mournfully submissive eyes are bent upon the River of Forgetfulness, or gaze despairingly toward that destination "where neither ground is for the feet nor any path to follow . . . no map there, nor guide, nor voice sounding, nor touch of human hand . . . nor lips nor eyes, are in that land . . . but only

The wind of death's
imperishable wing.

The Island

There is an island in the silent sea,
Whose marge the wistful waves lap listlessly—
An isle of rest for those who used to be.

For ne'er an echo wakes that towering wall,
Whose blackened crags answer none other call
Save the lone ocean's rhythmic rise and fall.

Only the song the sea sings as she laves
That sleep-bound shore with sad caressing waves,
The while the dead lie sleeping in their graves.

So still they sleep within each quiet tomb,
Cool in long shadows of the cypress gloom,
Breathing in death the moon-flower's rank perfume.

They know not when slow barges on the mere
Enter the portals of that place austere—
Enter, and so forever disappear!

And in this island of a silent sea,
Whose marge the wistful waves lap listlessly,
Is rest,—is peace for all eternity.

—Thomas S. Jones, Jr.

(Reprinted from "The Rose Jar" by permission of the author.)

In this work of Rachmaninoff's, therefore, we find an example of that conception of death which is the prevailing one with those music-makers who have concerned themselves with thoughts of the event that waits upon mortality, and who have deliberately turned their meditations into musical utterance. The poets, admittedly, have dwelt nobly upon the thought of death. Disregarding the conventional literature of consolation, we may trace backward for thirty centuries the steps of those who have walked "the small old path the seers knew," and who have strewn it thick with the records of an illumined spiritual vision.

But music contains few such inspired visions, apart from the music of the church. The tone-poets, when they have discoursed of death, have not often, with Omar, sent their

¹The score of *Die Toteninsel* was published in 1909; the first performance was at Moscow in the season of 1908-09.

souls into the invisible; when they have brooded upon death they have, for the most part, brooded upon it in melancholy or despair; they have been most seizing and memorable as artists when they have been most completely earthbound as philosophers. They have generally fastened their minds upon that grief and lamentation which are the human ministers of the Dark Angel; or they have recited, in chants that are often of immortal beauty:

"Matter is conqueror—matter, triumphant only, continues onward."

* * *

What the music-maker generally gives us when he meditates upon death are such threnodies as we have had from those two master elegists of the tone-art—Chopin and Tchaikovsky; and the Russian typifies the more characteristically that point of view which we have indicated. Upon the music of Tchaikovsky (and this applies not alone, though chiefly, to the "Pathetic" Symphony) the Dark Angel casts always a menacing shadow, even though at times it seems almost wholly absent. The note of which Tchaikovsky is the most perfect master is the note of lamentation; and he is only completely himself when he is sounding that note.

But though Tchaikovsky is the typical tone-poet of death, there is not lacking in the music of certain other men a note very different from the note which he most persistently sounds. None of the mystical poets has spoken with a more serene nobility of death than has Schubert in "Der Tod und das Mädchen"; nor will one find in the most ecstatic meditations of those seers and prophets who have beheld supernal visions a more sublimated hymn to death than that which Wagner has given us in the transfigured music of Isolde's "Liebestod"—a music of pure spiritual ecstasy, whose exaltation of mood could have sprung from no other source but Wagner's profound intuition of the luminous wisdom of the East. Nor, again, has poetry a more elevated word to say of death than has Richard Strauss in that noblest of his tone-poems, "Tod und Verklärung."

We have in these three widely dissimilar though fundamentally related works perhaps the most spiritually en-

nobled and valorous declarations that music has yet given us upon the essential theme of death—of death, that is to say, as a condition rather than an event. In "Der Tod und das Mädchen" of Schubert, in the "Liebestod" of Wagner, in the "Tod und Verklärung" of

Strauss, we have the record of visions which beheld death as an accomplishment either of peace, or ecstasy, or fulfillment; but in each there is the revelation of a thing attained; and in each is the signature of a high spiritual intuition. In each the music (if not the composer) conveys the serene rebuke of Socrates unto Glaucon: "Are you not aware that the soul is immortal and imperishable?"

The several visions differ widely in character and intensity. The figure of Death in Schubert's wonderful song is a being of supreme benignity—we think (even though we must make a transposition of sex to do so) of Whitman's "dark mother always gliding near with soft feet"; and of the strangely similar, though sublimer, "Great Mother" of the Katha Upanishad—the "great mother full of divinity, who comes forth through life, standing hid in secret." In the glorious rhapsody of Isolde we have music which is a commentary upon the words of the Master to Sāuryāyānin Gārgya: "And when he is rapt by the radiance, the bright one no longer sees dreams. Then within him the bliss arises." While the majestic and plangent conception of Strauss again recalls an evocative phrase of Whitman, unwearying prophet of spiritual resurrections: "the superb vistas of death." There are such vistas in this tone-poem of Strauss.

Listening to such music, we may begin to suspect that it is possible to know the truth as simply as it became known to Tytyl and Mytyl during their search for the Blue Bird, in that scene wherein they seek him among the dead in the graveyard; for when, obeying Tytyl's magic command, the mounds open and the graves gape wide, the lift-

only a garden of flowering lilies.

"Where are the dead?" asks Mytyl, in bewilderment.

"There are no dead," answers Tytyl.



SERGEI VASSILIEVICH RACHMANINOFF, who has achieved international fame in the double rôle of pianist and composer, was born in the Government of Novgorod, Russia, on April 2, 1873, and is now living in New York. He began his musical studies at the age of nine in the St. Petersburg Conservatory, going in 1885 to the conservatory at Moscow, where he studied piano under Alexander Siloti and composition under Tanieff and Arensky. In 1892 he toured Russia. In 1893 he was appointed professor of piano in The Maryinsky Institute in Moscow. His first opera, "Aleko," was written the same year. From 1904 to 1906 he was director of the Moscow opera. His first American tour came in 1909-10, and in 1918 he settled permanently in New York. His compositions include two symphonies; three piano concertos; a choral setting of Poe's "The Bells" and much other choral music, both secular and sacred; three one-act operas; the tone-poem, "The Island of the Dead"; and numerous songs and shorter piano pieces, including the famous C sharp minor prelude.



MEETING

By Scudder Middleton

THIS meeting now with you, this face-to-face,
 After so many sun-ups and moon-journeys,
 After so many changes in the town of flesh
 Where silent towers rose on toppled towers
 And fell beneath small hammers in the breast—
 This meeting is like coming back in quest
 Of lost, inanimate things that marked the hours.
 It is like going back to some old street
 Remembered for its sounds and loveliness
 Through desperate years, to find it alien,
 With every habit lost, with meanings gone—
 Ground into dust and rutted by the wheels
 Of change, so there's nothing left at all
 But a street with houses made of thought and
 brain,
 In a city walled and circled by the skull.



I LOOK at you, but you I can not see—
 You, the white tree in the glowering wood
 With birds of many colors on your hands;
 You, the fearless flame in haunted air,
 The queen-birch standing in the brooding pines.
 For you I made festoons of early moss,
 And pulled the starry trillium out of gloom.
 Still like a tree you are, but not that tree
 Whose roots and boughs grow nowhere but in
 me!



YOU look at me, but me you can not find—
 Me, the shining Paladin of the wood,
 The rider always followed by the sun,
 Who paused between two wars to touch your
 hair,
 The warrior with a dream before his eyes,
 And strength to catch and hold the spinning
 world.
 That champion of the sun rides nowhere now
 But in the silent lands behind your brow!



EDWARD JOHNSON AND MARIA MUELLER

© Carlo Edwards

The Principals in the Metropolitan's Production of Pizzetti's Fra Gherardo

THEORY AND A NEW OPERA

PIZZETTI'S FRA GHERARDO TALKS HIMSELF TO DEATH

By Irving Weil

IT IS more than probable, it is indeed fairly certain, that too much theory has sunk a great deal of very good music. It has likewise bedevilled the lord knows how many really gifted composers who might otherwise have turned out their one or two little masterpieces. Titles and names, notwithstanding that they are pretty deeply buried within the history of music, immediately crowd into one's mind as pointed instances. They begin at least so long ago as the seventeenth century and they move on downward to the day before yesterday; and all alike imply the same moral. Unquestionably too much theory is bad for music and particularly bad for that most popular form of it, the opera.

An excess of theory in the mind of genius is of course not the fatal handicap that it is to lesser men, although there are examples enough even among the work of genius illustrating its inhibitory influence. But the truly first-rate creative artist never consistently practices what he preaches, he knows instinctively when to chuck his elaborately worked out logic, he never becomes its slave; as a fact, his genius runs away with him. But with mere talent, even a high order of it, this incalculable yet unerring impulse is missing and a theory of expression that such a composer devises for himself swiftly becomes a rigid formula that completely masters him and grips his work with the force and the effect of rigor mortis.

In opera, theory has broken out like an epidemic at numerous periods in the three and a quarter centuries of its existence—and it has always been more or less the same disease. Usually, great figures in this game of reform, have been the germ-carriers, and whilst their own power to transcend self-imposed laws immunized them, the germs have been deadly to their more literal followers. In our day, Moussorgsky and Debussy left so much of these operatic streptococci behind them as to infect a good many of the less robust talents that have come after them. Both Moussorgsky and Debussy believed that opera should be natural sung speech with an accompanying stream of orchestral sound to give illustrative and intensifying point to it. Both, by the way, for whatever significance may lie in the fact, are men of one opera—Debussy actually so with "Pelleas and Melisande" ("The Martyrdom of St. Sebastien" is scarcely opera) and Moussorgsky virtually so, since "Boris Godounoff" is his only stage work really to survive. But Moussorgsky, in practice, let his stupendous melodic gift lead his theory by the nose; and Debussy equipped with his flowing melody the subtly con-

trived musical verse of Maeterlinck, something that was not speech at all, whilst this melody, properly understood, actually emphasizes the Belgian's symbolism with a richness and power unrestrained by mere theory.

However, it is the theory in both the Russian and the Frenchman that has innoculated some of our contemporaries and, strangely enough, as much if not more in Italy than elsewhere. Two Italians who are full of the virus are Gian Francesco Malipiero and Ildebrando Pizzetti, and it has affected them in curiously opposite ways. Malipiero, among other things (and quite a good many of them) believes in natural melody but distrusts words and would, if he could, write opera without any. In "The Seven Songs" he has almost done it and this of course simply commits him to pantomime—theory has a way of driving people around in circles. Pizzetti, on the other hand, seems to welcome as many words as possible; indeed, to be certain that there are going to be enough, he writes them himself. And with him sung speech is sung speech—his reserves are very nearly negligible.

The latest illustration in practice of Pizzetti's theories is the lyric drama, "Fra Gherardo," which had its Metropolitan Opera premiere as the fourth of the new works presented by Mr. Giulio Gatti-Casazza during the current season. It is an extensive—unremittingly extensive—example of what the Italians, with very little excitement, call the *stile parlante*. In accordance with Pizzetti's decision to make the convention of sung words as veritistic as possible, he forces his vocal melodic line to stick closely to the accents and inflections of ordinary speech and that, in the main, determines the substance of his opera.



IN this fashion, the opera itself sets forth the musical tale of a thirteenth century reformer who learned too late that reform should begin at home. Pizzetti pins practically his whole drama to a single character, the Fra Gherardo of the title. This character, in consequence, is far more elaborately and even minutely developed than is often the case on the lyric stage; but it happens, unfortunately, that he is a personage—or, if you like, a type—who doesn't raise one's temperature much. As a fact, one never finds much sympathy for the man and, before considering him for very long, one also loses patience with him.

This Fra Gherardo is a weaver of Parma deeply bitten with the evangelical urge. He sells all he has and gives the money to the poor. He is a thirteenth century fundamentalist who takes the Gospels literally and would reform the world to accord

with these teachings. But Pizzetti is a modern and there is the implication that Gherardo's religious fervor arises from the same source, is indeed the same stuff as the thwarted sexual impulse that stirs strongly within him. And, in the story, religious exaltation is converted into sexual ecstasy as the first scene comes to an end. The whole tale thereafter become the presentation of the struggle within the man to distinguish between the two impulses, but always with the ancient conviction that the one is holy and the other is sin.

This first scene is therefore the only genuinely interesting part of the opera and, moreover, the only part that contains truly moving music. It alone is human; the rest is pretty plainly manufactured make-believe. Gherardo, uplifted after he has fulfilled the Gospel admonition of Jesus and given all he had to the poor, is approached by Mariola, a young girl who lives not far off. Her touch changes his mood and he sees in her a lure of Satan. But circumstance forces him to protect her from her aunt, an evil woman, and he is left alone with her in the courtyard of his own home as evening falls. The girl is moved to tell him the pitiful story of her young life, and sympathy gives place to harshness toward her. He speaks of his mission and it brings to her mind a painting she has seen of Christ and the Magdalene. He relates this story which to her means, as she says, that love can be no sin. And silence falls upon them as a Provençal love-song is heard in the distance, sung by passing soldiers. She herself has come from Provence as a child and knows the song and after she has taken up the refrain, the two slip into each other's arms.

UP TO this point—only a fragment of the whole opera, it is true—Pizzetti builds up a beautiful scene. He has felt its potency himself and the music rises to meet it. The vocal line, without heroics, nonetheless acquires power and richness of expression, and this dominates the theory behind it instead of being dominated by it. Particularly beautiful is the recital of the history of Mary Magdalen. But instead of ending this emotional prologue (for that, in a sense, is what it is) with its natural climax, the composer shatters both mood and climax with a recurrence of Gherardo's suspicions that Mariola is a creature of the devil and he drives her into the street. The thing is peculiarly inept since in another moment he has the two in each other's arms anyhow, the girl having been waylaid by a couple of drunken soldiers from whom Gherardo feels compelled to rescue her.

The two spend a night of love together in Gherardo's home but the next morning he is assailed with renewed fury by his sense of sin and this time he remorselessly sends her away for good. A procession of flagellant friars passes and he joins them. As Fra Gherardo, when the second act opens, he has become the head of the Order and a champion of the plundered people. Miracles are ascribed to him by the wily friars but these he bitterly disclaims and when the desperate mother of a dying child seeks his intervention, he repulses her. Her curse, that his own son, if he have one, should die cursing him, brings Mariola out of the crowd to comfort him. She has borne him a son, but he need have no fear of the curse, for the son is dead, the victim of the years of misery through which she has lived after Gherardo abandoned her.

Gherardo is now bewildered by his remorse at his callous neglect of Mariola, his suddenly renewed love for her and his duty as a friar and a leader of the people. Love rises uppermost and he urges her to leave the country with him but she holds him to keep faith with those who need him. The next moment he is arrested and then tricked into a recantation of his purposes. In the public square, as the drama draws to its close, Mariola begs him to persist, but a woman whose child has been killed in one of the riots following his arrest, stabs her to death. Gherardo recants his recantation and is led forth to be burnt at the stake.

Pizzetti has plainly been much moved by his own story, which he has very freely adapted from an ancient chronicle. The book and the music both bear the mark of an unmistakable and deep sincerity. But some-

times it is not well to fall in love with one's own tale, for even this sort of love is a good bit blind. Pizzetti becomes so wrapped up in the problems and the struggles of his flagellant friar that he fails to realize long narratives of off-stage events are not drama, whilst the actual dramatic episodes of his invention seem to be either poorly or quite fortuitously motivated. But worst of all, one finds oneself not really interested in the vacillating character of Gherardo, by turns zealot and humanist. And none of the other personages, not even Mariola, comes alive.

Moreover, after the first scene, Pizzetti becomes more and more committed to his theory of writing melodic speech for his stage people, the vital defect of which is that it doesn't provide much music. The Moussorgsky of "Boris," the Debussy of "Pelleas" and the Montemezzi of "The Love of the Three Kings" pass across the vision of his theory and into the substance of his score, but this

(Continued on page 56)

Mr. Gatti's Proclamation

NOVELTIES and revivals, all of pre-war vintage, form General Manager Gatti-Casazza's list of new additions to the repertoire for his 22nd season (1929-30) with the Metropolitan Opera House. Here are Mr. Gatti's gifts for next season:

SADKO, lyric legend in three acts and seven scenes, by *Nikolas Rimsky-Korsakoff*;

LUISA MILLER, melodrama in three acts and four scenes, by *Giuseppe Verdi*;

DON GIOVANNI, by *Wolfgang Amadeus Mozart*;

LOUISE, by *Gustave Charpentier*;

LA FANCIULLA DEL WEST, (*The Girl of the Golden West*), by *Giacomo Puccini*;

L'ELISIR D'AMORE, (*The Elixir of Love*), by *Gaetano Donizetti*;

FIDELIO, by *Ludwig von Beethoven*.

Mr. Irving Weil, rather prophetically, in the issue of *MUSICAL AMERICA* for December 29 sent forth a little thought on Verdi's "Luisa Miller." Here it is, reprinted:

"If we had been thinking of an early Verdi revival, we should have hit upon Luisa Miller, in spite of its none too agreeable stage tale based, as it is, on Schiller's *Kabale und Liebe* (*Ritual and Love*). Luisa Miller would in any case have had the striking advantage of novelty for the present generation; but additionally, it would have served to present both the early Verdi and the Verdi of the middle period, for it antedates *Rigoletto* by only a year. It discloses the transition leading over from the man who was occupied only with a desire for quick and cheap success, as he was in *Ernani*, to the man who soon afterward began to put his genius at the disposal of genuine artistic expression."



BEATRICE HARRISON

*A Daughter of Fair England Who Was Well Received by American Audiences
of This Closing Season*



MUSICAL AMERICANA



By Hollister Noble

MME. ANTON SEIDL COMES TO TOWN

MR. TOSCANINI'S superb valedictory at the Philharmonic-Symphony pension fund concert last Monday was watched from the Toscanini box by no less a celebrity than Mrs. Anton Seidl, eighty years old, and widow of the great Wagnerian director who once conducted the Philharmonic and was also at the Metropolitan. Mme. Seidl was a soprano and created the rôle of Seiglinde in Italy. She has been living in Kingston, New York, and visits the city only occasionally. Of late years she has been afflicted with deafness but she was anxious to "see" Mr. Toscanini's final concert of the season. . . .

MR. GIESEKING CATCHES A TEXAS BUTTERFLY

On his recent Southern tour Walter Giesecking caught over 500 butterflies and moths for his huge collection. In the wilds of Texas Mr. Giesecking became embroiled with a local weather sage who claimed it was too cold to catch butterflies in Texas at that time of year and demanded some of Mr. G.'s trophies as evidence. Letters were written, articles published. Mr. Giesecking's honor was finally vindicated, for butterflies did fly in Texas . . . and the tour went on.

WE regret to announce that Mr. William Spier, for several years a member of the staff of *MUSICAL AMERICA*, has given up his association with this publication in order to take up his duties as radio program consultant and advisor with Batten, Barton, Durstine & Osborne.

In memory of Oliver Denton, the American pianist who perished in the flames of the Salle Pleyel last summer, Isidore Philippe, dean of French piano pedagogues, has founded two scholarships in his master class. The Pleyel Piano Company has also inaugurated the Oliver Denton Memorial Fund, to be competed for by American pianists.

Other world-shaking events this week include the report that Mme. Jeritza's dressing room at the Vienna State Opera has been redecorated in gold brocade, in her honor—and paid for by the diva, as the Vienna opera is not over-richly endowed.

Mr. Toscanini's next engagement takes him to Berlin where the Scala company of Milan will give a brief season of Italian opera.

BABY ROXY

Romance entered Roxy's Cathedral recently when Dean S. L. Rothafel left his duties at the theatre to officiate as godfather at the christening of the first baby born to a member of Roxy's staff and named after the popular impresario. The lad's name is Roxy Ronald Violin, son of Mischa Violin, associate conductor of Roxy's Symphony Orchestra.

HOWEVER, IT MAY BE A HIT

Carlos Eugenio Ferreira, who is described as a "bar-rister-in-law and pianist of Portuguese India," has written a composition entitled "L'Arrivee." Messrs. Arthur & Viegas, also of Portuguese India, who publish the work, would like us to quote their press sheet. So we are quoting it verbatim:

"L'Arrivee," write Arthur & Viegas, "possess all the meath of melodic invention for which one compositor is famed and, if tenderness and charm pervade every peace of Mr. Ferreira, especially these Dance—Indian Tango—is one of his best inspirations, containing 14 pages well edited & printed by J. Rangel & Co. with four of them, detached with songs for female voices and words in Concani and French language, and presenting at the frontispice the portrat of the dancing girls and the bridegroom's nuptial home."



(P. & A. Photo)

"I'VE LOST TWENTY-FIVE POUNDS SINCE 1915—AND I MAY GO INTO THE SINGING FILMS. OPERA FILMS IN ENGLISH WILL SOON BE HERE." AND MARY GARDEN SAILS FOR THE RIVIERA APRIL 20.

Positively our last Toscanini story for the season:

One of the 'cellists of the Metropolitan Orchestra who played with Toscanini when the conductor was still at the opera house, relates that on one occasion while playing a difficult passage in "La Gioconda" he was guilty of a slight mistake. At the time Toscanini said nothing about it.

A year later, "La Gioconda" was again performed. When they reached the passage which had been badly played the previous season the Maestro shook a warning finger at the 'cellist—

"Be careful. Don't make the same mistake."

A dulcet voiced lady called up the Judson Concert Bureau and inquired if anyone there could sing the Meditation from "Thais" for her over the telephone as she had completely forgotten the melody. The debonair Mr. Howard Taylor cleared his throat, gallantly approached the phone, and hummed the well-known air over the wire.

MINOR OPERATIC PROBLEMS

SOME MEMBERS OF THE MET'S YOUNGEST GENERATION

Snapshots by Aline Fruhauf



Bruno Zirato II is the son of Nina Morgana and Bruno Zirato. His ambition is to become an engineer. He is very fond of automobiles, boys, and engines, and he plays the piano but sees very little use in continuous practising.



Here are the Tibbett twins, nine-year-old sons of Mr. and Mrs. Lawrence Tibbett. Larry (left) likes to skate and arithmetic is his favorite subject. He is very fond of spaghetti and plays the piano. He is not very fond of reading, and he likes to have people tell him he looks like his father. Richard, on the other hand, hates arithmetic and reads very well, and, with expression. His preference in literature runs to scary stories, the more ghosts the better.



This is Lala Pinza, whose real name is Claudia. She is three years old, and is a close friend of Vittoria Serafin. She dances very well and likes ice-cream. She speaks Italian fluently, but her English is rather sketchy. She is the daughter of Mr. and Mrs. Ezio Pinza.



Geraldine Hasselmans is the daughter of Minnie Egner and Louis Hasselmans. She is six years old and is a firm believer in fairies. In fact she has several handsome photographs of herself dressed as a Fairy Queen. Her French is very good and she is learning Italian. She sings French folk songs, plays the piano, and has a magnificent dolls' house. Her favorite opera is "Hansel and Gretel."



Vittoria Serafin, daughter of Tullio Serafin and Elena Rakowska, is twelve years old and speaks five languages. She also plays the piano and dances. She is fond of fruit and cake and finds the climate in New York conducive to getting fat. She prefers Wagner, likes Bach and Mozart, and among the moderns, Pizzetti and Respighi and Ravel. She does not, however, give the ultra-moderns much.

A PRIMA DONNA AND MR. SANBORN

There was a large gathering recently at the Spanish apartment of Marguerite D'Alvarez, Peruvian soprano, in honor of Pitts Sanborn, author of "Prima Donna." There was Mme. Margaret Matzenauer, attired in royal purple and accompanied by her fifteen-year-old daughter, Adrienne; Princess Matchiabelli, who wore a mink wrap in spite of warm weather; Mme. Povlah Frisch, in a bright red turban; Messrs. Pavel Ludikar and Antonio Scotti of the Metropolitan, Alexander Smalens, Philadelphia conductor, and a host of prominent music world denizens.

RHAPSODY ESPAÑA

Mrs. Lawrence Tibbett, wife of the Metropolitan baritone, gladdened two homesick Spanish hearts the other day when she introduced Señor Ramon Navarro, cinema star, to his countrywoman, Señorita Lucrezia Bori. There was an hour's excited conversation, probably with many reminiscences of dear old Madrid.

[Ed. Note. — This is especially interesting in the light of three pretty authentic allegations: First allegation: Mr. Navarro is a Mexican. Second allegation: Mr. Navarro is named after a couple of good cigars. Third allegation: Mr. Navarro is a singer and there's some talk of getting him a modest engagement at the Monte Carlo Opera this summer.]

WANTED—ONE SWAN IN GOOD CONDITION

Can't one of the Metropolitan's assistant stage managers creep into Central Park some dark night and smuggle out a good healthy swan? "Parsifal" needs one. This department will furnish a gunnysack and a wire cutter for the Central Park invasion if someone will replace the dilapidated bird on view during the recent Good Friday performance. . . . Two eminent members of the "Parsifal" audience were Olive Fremstadt, one of the great Isoldes of former years, and Carl Jorn, at one time a famous Tristan. . . . And the Flower Maidens had new costumes.

¶ Assemblyman Edmund B. Jenks, Republican dry leader from Broome County in the Albany Legislature, is an enthusiastic maker of violins. Twenty-five years ago he set apart seasoned wood for seven violins he planned to make. He has fashioned four of them and intends to complete the other three when he has retired from political life.

ART POUR L'ARTUR

The hungry newspaper boys and girls pursued Artur Bodanzky even into the fastnesses of a recent week-end at Atlantic City. Mr. Bodanzky strongly intimated that while America's prosperity might spell good news to business men it will make the dearth of artistic achievement in America even more pronounced. Quoth Mr. Bodanzky:

"A country must suffer and be on her knees before she can produce great artists. America has not suffered greatly and at the present time it does not seem as though she will. Americans are happy, and they should be happy. But it is not an atmosphere conducive to creative art. I think if you will trace history you will find that no country has been great artistically while she was prosperous." [Some of England's great Victorians might resent that.]

Mr. Bodanzky was not enthusiastic over movements to promote "better music." He explained: "I don't know what we will do if there is any more interest in music. People are music mad. You cannot even buy a cigar these days without hearing a tune."



TWO PARLOR GRANDS MEET—AND HANS BARTH PRESENTS HIS QUARTER TONE PIANO PLAYED AT THE PLAZA THIS WEEK—WITH QUARTER TONE COMPOSITIONS FROM MR. BARTH.

MR. HOFMANN'S PRELUDE

It all happened in Columbus, Ohio, recently, when Josef Hofmann played for the Women's Music Club within three days of Rachmaninoff's appearance with a rival management. Mr. Hofmann played first. Both artists had scheduled the Schumann Carnival. As an encore to his Chopin group Mr. Hofmann played the little waltz that Mr. Rachmaninoff always plays. And at the end of his program Mr. Hofmann walked out on the stage and performed the C sharp minor prelude. The audience audibly gasped—3,500 of them. And some of those in the know murmured, "Lovely tribute, wasn't it!"

MR. HOWE RAKES OVER MARY'S GARDEN

When the Chicago Opera visited Amarillo, Texas, Gene Howe, the wild man of the News-Globe who recently censured Colonel Lindbergh, soundly berated the visitors' performance of "Thais" and remarked that the performance "had been cut shamelessly, that all the stars who had voices saved them and that Mary Garden is so old she actually tottered." And the Amarillo music clubs tried hard to curtail the circulation of Mr. Howe's paper.

And in Chicago on a station platform Mary Garden muttered something about "an old fool" and then laughed: "It's the funniest thing I ever heard. And you may tell Mr. Howe that when he's tottering I'll still be singing."

AN AMERICAN IN PARIS

THE "Louise" of Hallie Stiles is to be heard on the exclusive boards of the Paris Opera Comique this month. Miss Stiles, who has been in this country this season, is the first American to be allowed the rôle since the halcyon Paris days of Mary Garden. The young soprano also enjoys the distinction of being the only American woman under permanent contract at the French opera house, where she made her Paris debut in 1926, in the rôle of Mimi.



AND AN ENGLISHMAN IN AMERICA

EUGENE GOOSSENS, conductor of the Rochester Philharmonic Orchestra, has touched the heights this season in guest appearances with the Philadelphia Orchestra, the Detroit Symphony, the Cincinnati Symphony, and the Pittsburgh Symphony.

SULLIVAN FLAYS ORCHESTRA

FOR years and years Senator Frank Sullivan of New York's Morning World skated gaily over the cosmic panorama lightly tossing out the world's great problems with a flip finality that forbade further comment. And then he came across the symphony orchestra. Professor Sullivan has pondered the microcosms of this strange entity with all the brain stress attending the birth of a vest pocket edition of Spengler's "Decline of the West" or a repudiation of Einstein's pet theories. Years ago he lay awake nights and wrestled with the problems of the piccolo player. There seemed to be so many able bodied men who were magnanimously paid to sit in while the brass and the violinists played. Dr. Sullivan has but scratched the back of the piccolo player. However, let Congressman Sullivan speak. Or try and stop him.

"There are about sixty musicians playing stringed instruments in a symphony orchestra," writes Colonel Sullivan, wrong on the first count. "Now figuring that during an average concert each of the strings draws his bow back and forth across his instrument 2,000 times, you have a total of 120,000 movements of that kind during a concert. If you figure on the basis of Toscanini time (Wednesday in Italy) you have 140,000. Let us split the difference and call it 130,000. Now, multiply that figure by the number of concerts, or 2,390, and you get a total of 286,000,000. Think of all the man-power involved in that vast incessant see-sawing. If you had it here, all in a lump, it would run General Motors, exclusive of John J. Raskob, for two years.

"The first piece was a Mozart symphony (D major), during which the fellow with a tambourine did not do a single tap of work. Nor did the kettle drummer. Just sat there, they did, not even paying for their keep, while the poor strings sawed away for dear life. Things have come to a pretty pass it seemed to us, when two fellows who call themselves musicians could sit by idly like that during a performance of as great a master as Wolfgang Mozart and not take part in it.

"Who does the tambourine think he is, anyway? Isn't Mozart good enough for him? Does he call it esprit de corps to sit by and let the other fellows do all the work? Conductors are wrong to encourage this sort of thing. In our opinion the result is that when the musician grows up and goes out into the world he thinks every one is going to be a conductor to him, and so is due for a rude awakening."

Heh! Heh! Heh!



ROSENTHALIA

Moriz Rosenthal, pianist, played for, and Leonard Lieb-ling, music critic, acted as Master of Ceremonies at a recent gathering of the Pleiades Club at the Brevoort. After Rosenthal finished his first group Liebling handed him a glass of water, inadvertently spilling a good deal of it.

"That's always it," grumbled Herr Rosenthal, "after I'm through playing some critic always throws cold water on me."

There are stories galore on Rosenthal. He is a prolific and witty letter writer and his repartee is famous. Playing with the Philharmonic under Stransky at the Metropolitan Opera House one Sunday afternoon it was noticeable that a rather wide breach of tempi and a difference of interpretation were all too evident between artist and conductor.

Shortly afterward a friend met him.

"My dear Moriz, I'm delighted. I saw you and Stransky together just before the concerto."

"And that was the last time we were together for the rest of the day," was the answer.

HIGHER CRITICISM—AND WE MEAN IT

LOOKING over the San Francisco papers it is quite evident that Arthur Honegger, his wife Madame Andree Vaurabourg Honegger and Madame Cobina Wright have been performing on the Pacific Coast. The review of their concert in the San Francisco Call by Marie Hicks Davidson is quite touching. We are tempted to quote at length.

"The tired business man fidgeted and picked at his black satin lapels.

"His wife fixed him with a dirty look, and herself a little puzzled, turned again to the stage where Madame Andree Vaurabourg Honegger was playing a piano solo composed by her distinguished husband, Arthur Honegger of France.

"Please don't look so bored," pleaded the wife. "It's modern and it's the thing."

"I don't care if it is; it makes my teeth ache. I'm going to sneak over to the Pacific Union Club and play a coupla rounds of deuces wild and come back here and get you when this is all over. You can have your On a Gair. I'll take a tune with my music, Old Man River, for me. Something you can whistle."

"But wife won.

SEES IT THROUGH

"So they sat the evening through in the ballroom of the Fairmont Hotel, she trying to understand Honegger, he thinking of what the boys were doing across the street at the Pacific Union Club. It was rather pathetic, but she had decked herself in her ermine and her earrings, and she was going to see the finish, gooseflesh or not.

"Parallel fifths, double sixths, diminished sevenths reverberated round them as the piano responded to Mme. Honegger's powerful artistry, and dissonance was the order of the evening. All the things that the classicists had tabooed in the past were perpetuated until a double third came to sound like an old friend.

"The concert was under the aegis of Pro Musica and presented Honegger, Mme. Honegger, Mme. Cobina Wright, soprano, and Michel Penha, local 'cellist, in a program entirely from Honegger's works."



MRS. GRAINGER WRITES SOMETHING

Percy Grainger's quiet family wedding in the Hollywood Bowl last year before 20,000 intimate friends, always intrigued us. And now to crown this moving ceremony comes a poem from the bride, rather ambiguously entitled: "The New Master, by Ella Viola Strom-Grainger (Copyright 1929 by Percy Grainger). Here is about all of it that we can afford to print. Although there's lots more.

"Once there came a new master to a house,
Who couldn't bear a dog, a cat or a mouse.
But a doggie was left in that household,
Used to a man that would kick him and scold.
The master, disliking all dogs, cats and mice,
Looked first at him once, then looked at him twice.
But to look at a dog is enough to arouse
Affection you would not bestow on a mouse.
The master's heart melted and it so came to pass
That he stroked with his foot the dog on the grass.
The doggie looked up with a grateful eye,
Contented to live and contented to die.
And the master found that a doggie can be
A friend, just as good, without pedigree."

* * *

Financial note: The Good Friday performance of Parsifal was sold out two days after the tickets were placed on sale.

GENTLEMEN, MR. SCHULZ!

A TOAST TO A GRAND OLD AMERICAN INSTITUTION— THE PHILHARMONIC-SYMPHONY'S FIRST 'CELLIST

By R. H. Wollstein

IT HAPPENS occasionally that the busy music world digs its way out from under its deluge of stars and records and solo celebrities to do honor to genuine, serious musicianship, without trimmings. As the spectacle is a rare one, it is all the more gratifying. It is particularly gratifying this year to see such tribute—the French call it *un succes d'estime*—being laid before the feet of Leo Schulz, who retired from the 'cello desk of the Philharmonic-Symphony after thirty years of service in the cause of music. Mr. Schulz has no other "record." He is not the most celebrated, nor the most feted, nor the highest paid, nor the oldest, nor the youngest, nor the "most" of anything among musicians. Like Abou-Ben-Ah-dem, he has simply loved the work to which he has dedicated himself, and on his retirement from it, it is pleasant to hear voiced an appreciation of his services and of the spirit in which they have been rendered.

MR. SCHULZ is the elderly, sturdily put-together man, with the kindly Teuton face and the fringe of white hair, who always got a round of applause all to himself when he crossed the platform to take his place among the 'cellos. Sometimes the uninitiated asked, "Who is he? Why do they applaud him?" Others might pay small notice to the clapping, and think it an erroneous and premature salute to the conductor. It is reasonably sure that only the smallest fraction of the audience was at all aware of the background, the training, the sheer dignity of musical standard represented by the stock man who bowed to the applause.

Mr. Schulz was born in Posen, in 1865, and appeared as a prodigy pianist at the age of five. At nine he went on tour with his sister, playing before the Emperors of

Germany and of Russia. At thirteen he went to study the 'cello under Muller and Hausman at the Royal Conservatory at Berlin where, because of his youth, he was received as "*Ausnahmsschueler*" (exceptional pupil). These student years in Berlin remain the happiest of Mr. Schulz' vivid recollections. There, as a student of Woldemar Bargiel and of Joachim, and in direct contact with Brahms, Neumann, Wagner and Richter, he not alone

witnessed, but took actual part in the rich florescence of Germany's late-romanticism. Many of Brahms' symphonic and chamber music works were first performed from manuscript by Joachim's school orchestra, of which Mr. Schulz was a member. An amusing incident dates from those early Berlin days under Joachim. Coming from a smaller city, where the orchestral facilities were not the most adequate, Mr. Schulz had had to learn to play several instruments in addition to his own "specialties" of 'cello and piano.



... "NOT THE MOST CELEBRATED, NOR THE MOST FETED, NOR THE HIGHEST PAID, NOR THE OLDEST, NOR THE YOUNGEST, NOR THE MOST 'MOST' OF ANYTHING AMONG MUSICIANS. LIKE ABOU-BEN-AHDEM, HE HAS BUT SIMPLY LOVED THE WORK." ...

THESE extra capabilities stood him in good stead in Joachim's orchestra class. It generally happened that the other students were placed according to the instruments they could play, and the thirteen-year-old

Schulz was called last, to take his place wherever he was needed. He would play one day with the brasses, the next with the wood-winds, or with the tympani. On one occasion Joachim called him to the large drum. When everything else was in readiness, young Schulz found the drum too massive and tall for him to reach.

"Herr Professor," he piped out, "the drum is too high."

"Well, tune it down then and don't interrupt," called Joachim without looking in his direction.

(Continued on page 60)



EAVESDROPPINGS

SOME OF THE FORTNIGHT'S INTERESTING
REMARKS OF OUR CONTEMPORARIES



"MY DEAR, I may as well tell you," said a cheerful voice behind us, "I don't know *a thing* about this opera. Is it modern or is it a revival?" We did not hear the answer, and we wondered which, after all, "Tristan" is. Obviously, no doubt, it is both, since a major masterwork is always, and at every hearing, certainly for those who most indisputably love it, a revival in the deeper sense, and as modern as to-morrow's dawn. "In great art are not only the hopes men set their hearts upon," wrote a sensitive student of imaginative values, "but also their fulfillment. For posterity, the passion of an age lives principally as a preparation for its poetry. And where but in poetry is the consummation? Where is to be found Dante's Paradise? Where, in all reason and sufficiency, but in Dante!" And where is to be found that paradise of the dreaming mind and the desirous will toward which Wagner agonized through all his life—where, but in this insuperable song?

Like Blake, Wagner in his greatest score transfigured the living flesh, bending his fiery gaze upon it until it became translucent, and he saw through it immortal, incandescent shapes, immortal patterns—"holy garments for glory and for beauty."—Lawrence Gilman in *The New York Herald Tribune*.

THE time will doubtless come when the roughage of the Metropolitan repertory will be duly eliminated and the works which can properly be termed music dramas will predominate. Meanwhile, the social prestige which the favorite opera tunes have attracted deserves its hundred million dollar playhouse if that is what it wants. For the moment we merely speed our winged prayers to Messrs. J. P. Morgan, Robert Fulton Cutting, Cornelius N. Bliss, Jr. and de Lancey Kountze, the Building Committee, that the new structure be not designed in the Louis Napoleon-Haussmann, or crinoline, style of architecture. What musty Italian tunes are reiterated inside the building may be the millionaires' own business, since they are meeting the deficit. But the exterior of the future structure will be a very prominent part of New York, and should be attuned to the mighty tonic chord of the city of the future.

—*Theatre Guild Magazine*.

SIR HUGH ALLEN, speaking of Bach's teaching, at Blackheath, compared the methods of handwriting and music. If a written communication was received by anyone, it was first read, and told to someone else afterwards. The same prin-

ciple should be followed in music. Nine out of every ten who bought music immediately rushed to the pianoforte to see how it sounded. That was just what they should avoid. It should be read first and played afterwards. It was not difficult, but just a matter of method. When Bach's children grew a little tired of playing scales, he wrote a whole series of little pieces, to make the occupation more interesting. In that way the child was being taught the very best basis of method and harmony, at the same time learning the fingering and technique.

The Musical Times, London.

IMAGINE an auditorium which reaches from the floor almost to the ceiling in rows upon rows of seats, so that if you mount to the very top the stage seems too far away for contact with music. You will then have a very fair idea of the Masonic Hall of Cleveland, Ohio.

Next, imagine this huge building filled with an audience sitting so quietly that the utmost *pianissimo* of a single instrument comes to you clearly, and you have a good idea of the acoustical properties of the hall. So, when the opportunity came to hear Ernest Bloch's new epic rhapsody played in this hall on two separate occasions, I embraced both with eagerness.

The Cleveland Orchestra is conducted by Nikolai Sokoloff, and rehearsals are evidently as frequent as they are thorough and successful.

"America" is a big, ambitious work, that follows the fortunes of this great country from the earliest settlements of the Pilgrim Fathers to its most modern phases of noise and jazz—a formidable programme. The nature of the work requires the co-operation of much folk-music, and the ingenuity with which this is worked into the texture is perhaps the outstanding feature of the whole. Many of these tunes are familiar on both sides of the Atlantic. The contrapuntal treatment, for instance, of "Pop Goes the Weasel" and "Way down the Swanee River" is masterly, and, in the circumstances attending the conception of the work, curiously impressive.

I left the hall with a feeling in my mind that we are on the threshold of an age in which we and our brethren here will, as they themselves say, go fifty-fifty. Formerly art illumination sprang wholly from the east, and travelled westwards to this great continent. Presently, we shall find a criss-cross passing of sentiment, east and west mingling in an ever-increasing flow.—Ernest Fowles, *The Musical Times, London*.

WHEN Chaliapin sang "Die beiden Grenadiere" here some years ago he made considerable alterations in the music to suit his Russian words, and this—not the detail of what he did, but the bare fact of his doing it—was adversely commented on at the time. I have never been quite able to understand this. It may be wrong to translate a song into any language; that is an intelligible view; though if Mendelssohn had adopted it, Englishmen would not have known "Elijah," nor, if Mozart, would "Figaro" have been written. But if the song is translated we must wish words and music to fit perfectly. Suppose Schumann had wished his song to be sung in Russian, he would not have left the notes that accurately suit the German words, but would have written others. And suppose Heine had heard Schumann's music and wished his words to be sung to it, he would, if it were considered vital to the song's success, have erased his own "zerschlagen das tapfere Heer" and substituted Schumann's "geschlagen." This would be the authors doing what they liked with their own in their lifetime. But now, suppose the song to be sung in Russian when Schumann was not there to hear, is it not pedantry to suppose that he would have disapproved of the necessary alteration being made in his text by a competent person?

The fair conclusion would seem to be that any alteration of a musical text is to be judged by results, and not to be prejudged as in any case inadmissible. Those who have listened-in to opera with the text in front of them know that singers by no means sing what is written, at least in parts that are non-lyrical, or that for some other reason do not for the moment much matter. There is plenty of opportunity, then, when difficulties of libretto make it advisable, for modification of the vocal text of opera. There are also places that no amount of humouring seems likely to get right. No one expects to see "Durch Mitleid wissend" or "Heil dir, Sonne" adequately translated in his lifetime. With such as these there seems to be nothing for it but to cast four anchors out of the stern and wish for the day.—A. H. Fox-Strangways in *The London Observer*.

FRENCH rhythm will not be hurried: its whole point is to be punctual. Mephistopheles's serenade, for instance: it is not the least slap-dash—just cold deviltry. Sentiment is to him absolutely nothing more than the clay to the potter. French will o' the wisps, again, are compact of *esprit*—quite different from humour.—*London Observer*.

METAPHORICAL CHEESE

KRAUSS GIVES US SOME CURDS AND WHEY—THE SAD, SWEET PART-
ING OF THE FLONZALEYS—ATAVISTIC TOSCANINI

THE business of bringing in the verdict on a new conductor from the evidence accruing to a single demonstration is at best an uncertain one. We might, for instance conclude (as we have pretty well after his introductory exhibition) that Mr. Clemens Krauss is an epitome of the younger German musician, that he knows his job, that he has a good ear, that he gets results from rehearsals rather than from immediate inspiration, and that he has a heart of milk-chocolate. Mr. Krauss is to be identified as the recently appointed director of the Vienna Opera, who for six years has been high priest of the Municipal Opera and the Museum Concerts in Frankfurt. His previous American activities had been confined to not showing up for a scheduled engagement with the late lamented New York Symphony last season.

Consider, however, that it was as jurisdic over the Philadelphia Orchestra that Mr. Krauss made his initial petition for favor—it was on Tuesday evening, March 19th at Carnegie Hall—and also that the gamut of expression allowed by his program was relatively limited since Germania was glorified in it exclusively, from Mozart through to Strauss and Reger, with an incidental genuflection in the direction of Richard the First, Tyrant of Bayreuth. In the face of these qualifying aspects it becomes increasingly difficult to pigeon-hole Mr. Krauss on the spot.

As it was, he came off with honor and dishonor about evenly divided. So far as the technical side of the matter was concerned, Mr. Krauss acquitted himself to the Kaiser's taste. He knew exactly what he wanted and precisely how to get it, and the Quaker crew produced a finer tonal weave at his beckoning than it has under anyone but its own flaxen-pated deity. We deduce that this admirable state of affairs was accomplished largely at rehearsal, because the watery and intricate beat that Mr. Krauss gave forth on the stand would have needed an army of clairvoyants for its translation.

Mr. Krauss appeared to best advantage as spokesman for the most chronologically advanced of the composers he essayed. His Mozart, represented by the charming and too consistently neglected *Serenata in D* for two little orchestras, was stickily glucosed with incongruous sentiment. It was rhythm too loosely; all the colors ran, so to speak. And in spirit and mood this creation was decidedly un-Mozartean.

With the Wagner of the "Meistersinger" Prelude Mr. Krauss was no happier for, while his exposition had a certain theatrical glimmer, it did not, by cheap retards and obvious effects of phraseology, achieve poetry or breadth.

There was much that was pointed and vital, however, in Mr. Krauss' treatment of the tone-poem "Also Sprach Zarathustra." This lately resurrected barrelful of Straussian Byronics was quite evidently gospel to him. He preached its concerns untiringly and almost to the point of conviction, and bestowed upon it a red plush orchestral character that provided precisely what was needed in the way of background. There were details

in this performance that pushed the metaphorical knife through the metaphorical cheese with more gusto than we had previously experienced in this particular dish of curds. Throughout its ungodly continence Mr. Krauss worked surely, with excellent pace and a canny realization of the possibilities at hand. The fugue he played as admirably, with regard to tempo and design, as we have ever heard it, and upon the episode of that frowzy waltz to which it is fashionable to attribute scorching irony he conferred a magnificent sense of the Wienerisch.

THE Flonzaley Quartet is no more. Its farewell, after a quarter-century of precious service to the art of chamber music, was signalized in a Sunday afternoon concert, on March 17th, which was one of the most sweetly sad occasions



CLEMENS KRAUSS. "AN EPITOME OF THE YOUNGER GERMAN MUSICIAN, WHO KNOWS HIS JOB, HAS A GOOD EAR, GETS RESULTS FROM REHEARSALS AND HAS A HEART OF MILK CHOCOLATE."



FRA GHERARDO JOINS THE FLAGELLANTS

© Carlo Edwards

THE CLIMACTIC SCENE OF ACT II OF PIZZETTI'S NEW OPERA, "FRA GHERARDO," PHOTOGRAPHED DURING THE PERFORMANCE AT THE METROPOLITAN OPERA HOUSE.

that we have ever witnessed. A Town Hallful of distinguished persons attended the ceremony, and was deeply moved by the passing of a treasure from which two generations of musicali have derived unique delight.

Seldom have we been privileged to be present on an occasion of such supremacy in the arts as this. It is profitless to subject to the tactics of the dissecting room the manifold beauties with which Messrs. Adolfo Betti, Alfred Pochon, Iwan d'Archambeau and Nicolas Moldavan endowed the D minor Quartet of Mozart or the C major "Rasoumoffsky" essay of Beethoven. Nor should one bring to prominence, however deserved, the artistry which animated Mr. Harold Bauer in lending his attributes to a fivefold organism in the Piano Quintet of Schumann.

THE thrice worshipped Mr. Arturo Toscanini did us an evil turn at his concert with the New York Philharmonic-Symphony on March 21st. That he is an Italian, and one of patriotic sentiments, we have had plenty of chance to recognize throughout those years of his career with which we are familiar. Indeed by dint of his programmatic propensities Mr. Toscanini has done as much for Italy as Garibaldi, or whoever it was. Nary a program of his this season has come our way without the benefit of something Roman, Empolian, Florentine, Neapolitan, or Parmesan.

What we are disgruntled about in last week's affair was not Mr. Toscanini's inclusion of (nor the consequent fidgetings attendant upon) the "Berceuse Elegiaque" of Busoni and a Prelude, Fanfare and Fugue of Tommasini. These were a shameful waste of time and energy, but in-

nocuous enough withal. As a matter of fact the climax of the evening for us was the "William Tell" Overture, which Mr. Toscanini played with such an exhilarated fancy as we never expect to hear duplicated.

When, however, it comes to making a Latin article out of the Schubert C major Symphony, we feel called upon to do some arm-waving. The plasticity of Mr. Toscanini's tempos in the symphony were such that, however rapid, they were always beautiful unto themselves; the lovely grace which distinguished his musical designs was likewise bewitching. But this is not the Schubert of "Rosamunde." It is an infinitely yearning, wistful Schubert, a builder of tender dreams and a proud, great-souled human. These things Mr. Toscanini set aside in order to stake everything upon giving pace and fluency to matters which are more justly concerned with so many forms of long-breathed ecstasy. We missed the repose, the fullness of heart of this music; we felt it was denatured into something merely pretty. And Schubert, hearing Toscanini's performance, would no doubt have been considerably surprised to find that his symphony had no slow movement.

One must prostrate oneself into eighteen different manners of genuflection, nevertheless, before such consummate genius as Mr. Toscanini paraded before our dazzled senses at his concert of March 28th. The evening's performance, as an integer, represented the essence of the super-inspired thing that is Toscanini. The program included the "Clock" Symphony of Haydn, the Brahms-Haydn Variations, the Prelude and Good Friday Spell from "Parsifal" and the third of Beethoven's "Leonores."

W. S.

(Continued on page 50)



NOTES ON NEWS

FLASHES FROM THE PRESS HERE AND ABROAD



Titta Ruffo, basso of the Metropolitan Opera, is another singer who will devote most of his time to singing for the movies. Before sailing for Italy a fortnight ago he said he had contracts for ten short subjects and two long pictures, which would bring him a total sum of \$350,000. His pay for the ten short subjects, he said, was \$100,000 and he has already completed four of them, including arias from "The Barber of Seville," "Otello," "Africana," and a group of Italian folk songs.

While abroad he will sing in Paris and Italy and then goes to Rio de Janeiro.

Hallie Stiles, formerly of Syracuse, New York, and the only American singer with a long term contract at the Paris Opera-Comique, has just signed a two year contract with the Paramount company to star in forthcoming singing films.

The Associated Press reports that Sandor Harmati of Omaha as guest conductor, with Frances Nash of the same city as piano soloist with the Berlin Philharmonic Orchestra on March 27, scored a great success with a program devoted to works by American composers. The program included a piano concerto by Edward MacDowell and Leo Sowerby's "Suite From the Northland."

Leo Schulz, venerable cellist of the Philharmonic, has played for the last time with that organization. And at the close of the season his partner in the cello choir, Cornelius Van Vliet, will probably go to the Chicago Symphony. Alfred Walenstein, first cellist of the Chicago band will probably be first cellist of the Philharmonic Symphony next year under Mr. Toscanini at an exceptionally high salary.

Grants totalling \$180,000 to 88 scholars, painters, sculptors, music composers, authors and authorities in the arts of the theatre to assist them in research and creative work abroad were announced recently by the John Simon Guggenheim Memorial Foundation.

Two composers, Quinto Maganini, flutist of the New York Philharmonic-Symphony, and Robert Russell Bennett each received renewals of their fellowships to continue their creative work abroad in musical composition. Incidentally, Mr. Bennett (who orchestrated "Show Boat") composed the symphony which won honorable mention in MUSICAL AMERICA's recent prize contest.

The German prize winners of the recent Paris Composers' Contest were G. Fitelberg, with his string quartet, and M. Kondracki, with his Piece for Little Orchestra.

The world famous collection of sixty-five rare old Italian violins, violas, cellos, and contrabasses gathered together by the late Rodman Wanamaker has been acquired by Dr. Thaddeus Rich, former concertmaster and assistant conductor of the Philadelphia Orchestra.

Felix Weingartner's classes in conducting at Basle, Switzerland, have been so popular that he will conduct similar classes next season. The class for beginners will commence on October 1st, and will continue through the school term until June 30th, 1930. The master class for advanced students will be held in June, 1930. In the latter class students have a full orchestra of professionals at their disposal.

Following its Berlin premiere, Paul Hindemith's new comic opera will be presented at the Opera of Frankfurt.

The Apollo Theatre of Madrid is to revive La Tempranica by Gimenez, arranged by Pablo Luna.

A viola d'amore, made by Georgina Amani in 1734, has been given to the Juilliard Graduate School of Music in New York. It is intended to use this gift as the nucleus of a collection of ancient instruments.

Five thousand dollars was paid for the manuscript of Schubert's "Erlkonig" at an auction sale in Berlin, according to a wireless dispatch to *The New York Times*.

Artur Bodanzky's farewell appearance as conductor of the Metropolitan Opera in New York will be made on April 13 at the last Wagner matinee of the season, which is to be "Tristan und Isolde."

The projected European tour of the Boston Symphony Orchestra, which was under discussion for the spring and summer, is abandoned for this year.

An estate of \$2,028,511 was left by the late Frederick T. Steinway, president of Steinway and Sons. Stocks and bonds are valued at \$1,683,695. Mr. Steinway's personal property was appraised at \$655, and his clothing at less than \$100.

Warner Brothers have acquired the rights to use "Jonny Spielt Auf" for Vitaphone production. Al Jolson and Eddie Cantor are mentioned as possible protagonists of the title role.

A viola seventeen and three-fourths inches in length is owned by Lionel Tertis. It is said to be the largest viola in the world, and bears the signature Gaspare da Salo and the date 1590.

Serafina di Leo, not quite seventeen years old and acclaimed "greater than Geraldine Farrar" by Giovanni Martinelli and Mary Garden, sailed recently on the *Majestic* with Mme. Italo Montemezzi, wife of the composer, for study in Italy.

Hanna Lefkowitz of New York has been awarded the Oliver Denton Scholarship of \$200. The prize, created by members of the board of managers of the Fontainebleau Conservatory, is given to the most promising student attending the summer sessions of the Fontainebleau school.

Albert Coates's new opera, "Pepys," is to be produced in Munich. Soon afterward Mr. Coates will go to Barcelona to conduct three performances of "Boris."

The Berlin State Opera will produce Paul Hindemith's new opera, "News of the Day," under the direction of Otto Klemperer, at the Berlin Festival Week in May.

A "Purcell Suite" by Arthur Bliss had a great success at a recent performance by the Orchestre Symphonique de Paris under Ernest Ansermet.

California rumors insist that Georg Schneevoigt will be reappointed as conductor of the Los Angeles Philharmonic Orchestra for another year.

At the Teatro Regio in Turin, Pizzetti's "Debora e Jael" was enthusiastically received by the critics, but the public remained, after the first performance, unappreciative of the meaning and the formal virtues of the very complex score.

Felix Weingartner has finished the second movement of his latest symphony. It is based on the sketches which Schubert made for the last movement of his Unfinished Symphony.

Harold Craxton, professor in the Royal Academy of Music in London, recently discovered six concertos by Dr. Thomas Arne, composer of "Rule, Britannia," for keyboard instrument and strings in a second-hand book shop in Charing Cross Road. The volume is soon to be reprinted.

A DE FALLA HOMECOMING WEEK

ACROBATICS, JOKERS AND THE "WEAKER SEX" APPEAR IN THE CURRENT RECORDING OUTPUT

By Thomas Compton

THOSE systematic individuals who make regular additions to their store will have to do some thinking on their own account this time. Between three stools the matter of choice from the current crop must be left to the individual conscience.

It seems like a de Falla Homecoming Week with contributions from everywhere, one of which is among the trio from which we are at a loss to select. Somehow, to the glorification of the tribal strain, Pedro Morales, in "Love The Magician," makes de Falla out to be somewhat less of a half-brother to Debussy than most renditions of his work do. In this respect the other selections from the composer are not so successful. Maria Barrientos and Mdle. Vallin, after hearing Stokowski and Morales, force one to wish that de Falla had stuck to orchestral compositions entirely. Under Stokowski's direction the "La Vida Breve" affair seemed far too short.

To the two remaining preferences: Will someone, please, try to borrow the Bach Suite? Though on the verge of scratching, innumerable playings have not rubbed off any of the first brightness. The best thing out of Chicago, in any department, for a long time.

The third blends interest with its musical and entertainment qualities. After Koussevitzky's "Petrouchka," Stravinsky whips up his own child for our amusement. This is no concert rendition. As he teases his themes through a maze of decoration Stravinsky is conducting both the orchestra and pantomime. This will be the last "Petrouchka" issue for a considerable time.

If any Victorian mind still harbours illusions about the "weaker sex," these can be cheaply dispelled. At the price of one set of records, that is. Mme. Suggia's handling of her 'cello shows that her celebrated portrait did not lie. There is a world of authority in her bow and the only possible objection to the three discs is a prejudice, in which you will not be unique, against Violoncello Concertos in general.

Just to show the old folks at home that they are thinking of them, Kreisler and Rachmaninoff send us the C Minor Concerto of Grieg under the sign of the Pathetic Pup. There is little use expecting to do else but approve of this pair so the only holes to be picked are in the manner of recording. It is as good in its way as the rest.

The album should find a warm place on the shelf alongside of the Sonatas, in G (No. 2) and A Minor, turned out some time ago by Columbia (Masterworks Nos. 31, pre-electrical recording, and 78).

Which reminds us that, for all the volume of recent output, one of the sets we dust off most frequently is the Grieg Concerto in A Minor, Ignaz Friedman at the piano and Philippe Gaubert conducting the Orchestra of the Paris Conservatory.

In the "Norma" duet Rosa Ponselle and Marion Telve trickle melodiously over both

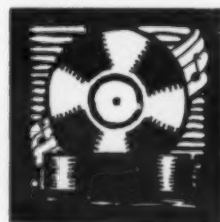
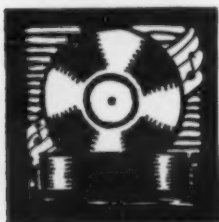
sides of a twelve-incher. Much "Ha-ha-hahahaha" (Hold that pose!) "ha-ing," thousands of feet above sea level. Much excitement for the admirers of acrobatics and disappointment for those who sit hoping one of the ladies will go flat. This seems to be a department not yet threatened by the radio . . . and deservedly. As the warm weather progresses a lot of these "Mira Normas" will be worn out.

SCHUMANN, Bruno Walter and the Mozart Festival Orchestra make as fine a combination as is being hawked anywhere at present. Added to which, what they have managed to do between them this month is full worthy of being the latest addition to Columbia's growing catalogue of *Masterworks*.

The Renié Harp performances are pleasing things. Ideal, also, for those who live in overstuffed human filing cabinets. They can be played before breakfast or after the hours of silence set in without evoking a tattoo of protest via the radiator. Respighi is away from Rome this time and his flight is as nimble and airy as Mdle. Renié's fingers.

Practical jokes are estimable things in the proper place, but that place is not on the face of a record. The first hearth-side rendition of the "Chauve-Souris" collection was hardly a success. Number one was a vocal trio (M. Kondratieff, Mmes. Birse and Ershova) entitled "Grief," adapted from an Etude of a gentleman named Chopin. (Should there be any doubts about the composer, M. Balieff, in his introductory remarks, assures us that he met him recently "in the best musical circles on Paris.") As the number progressed the neighbors became sympathetic, passers-by respectfully removed their hats, an undertaker called up and Mr. Kondratieff groaned in his boots. Only a serious accident led to the discovery of a footnote on the label reading: "Speed 80." At the indicated pace "Grief" becomes less lugubrious, a thing of remarkable dignity, and the remainder of the set come up to the same level. Balieff introduces each turn with characteristic comment. . . . But why "Speed 80?" One of the electrical instruments requires a surgical operation to vary its revolutions.

REALIZING that deep down in what is miscalled its heart of hearts every musical-box owner yearns for a recording of a certain pet piece, we are hereby open to suggestions. Anything goes, from a simultaneous performance of a Beethoven Symphony and a Celesta Solo to a lecture on "Musical Appreciation—Why?" No promises are made as to what will follow but one never can tell. If the life of any reader is incomplete on account of the non-existence of a record, let us hear about it. On arrival at this office suggestions will be
(Continued on page 58)





Bain News Service

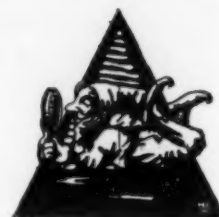
DUBLIN BOY MAKES GOOD

John McCormack, a young Irish tenor who attracted favorable attention abroad during the past year, arrived in America on April 3. He is here shown telling the ship-news reporters what he thinks of New York's skyline. Several musicians who have heard him sing declare that he undoubtedly has a future here.



THE ROUT OF BALLYHOO

WHAT GREAT NAMES MEAN—OR DON'T—
TO RADIO'S INVISIBLE AUDIENCE



By David Sandow

THE current radio season (and even radio has its seasons) has witnessed a decline in the number of concert artists officiating at the microphone. Apparently, the onrush of celebrated musicians precipitated by Reinald Werrenrath's epoch making broadcast under the Atwater Kent gonfalon in 1925, reached its peak last year. The one now passing into broadcasting's more or less checkered history has not been so starily illumined. All of this, I suppose portends something or other.

When Mr. Werrenrath broke his artistic fetters and publicly embraced the new medium many prophets opined that it would not be long before other artists would follow his revolutionary example. And, as we all know by now, these prophets were not entirely afflicted with astigmatism. Gradually the influx took on the nature of a young stampede. One artist followed another in proclaiming that the time had come when he felt broadcasting could do full justice to his talents (attractive purses may or may not have had some bearing on ultimate decisions) and proudly marched to the studios. And with each new concert, radio swelled its chest. Its impresari pointed with pardonable pride to the loudspeakers coming of artistic age. The trek was on. But something has happened to halt its advance, and the present season, instead of holding positions won, has been thrown for a slight loss.

SEVERAL reasons for this temporary setback can be advanced. (I think it is but temporary; broadcasting is too firmly entrenched—nor can it afford—to dispense completely with the services of the musically great). One reason is that some of the old features have adopted different policies. The Everready Hour, old friend of the concert artist, has turned repertoirish and is at present mainly concerned with dramatizations of best sellers. The Maxwell Hour has cast its lot with our orchestra *sans* the "guest artist." The Aeolian and Ampico Hours, erstwhile presenters of pianists, have departed, as has for the time being the Victor Hour. True, certain newcomers have taken up the burden, but hardly in sufficient numbers to compensate for the losses suffered.

Another reason, (and notwithstanding the mere monetary one, perhaps, the most contributory) is that certain sponsors realize the error of the ballyhoo. It is no secret that not a few artists heretofore were engaged solely for the box office appeal of their names. Often, alas too often!

the great name was dangled as bait to lure listeners to programs which, save for the brief part played by the artist, proved mediocre. The great mistake, here, obviously was in the attempt to make program mates of such extremes as the dignified musician, the tom-tom dance band and the crooning vocalist; a little trick which just isn't done in polite circles. The natural falling off of applause letters, both in quantity and quality, which resulted (it has been whispered that but twenty-five letters "poured in" after the recent concert of a great pianist) set the sponsors to wondering. And apparently the wondering process is still on.

THE Chorus of the Society of the Friends of Music took to broadcasting when a selected ensemble from its membership appeared recently before WOR's microphone. In the first of two broadcasts, which the Society frankly admits is purely in the nature of an experiment, the chorus was heard in Johann Strauss' "Wine, Woman and Song," the last chorale from Bach's "St. John Passion" and the Lachrymosa from Mozart's Requiem. While the concert was conducted by Walter Wohlebe, it was prepared for broadcasting by Artur Bodanzky, the Society's musical director, who made numerous tests to obtain the best possible results.

Because a permanent radio connection with the Friends would be the consummation of a devout wish, keen regret accompanies the report that this experiment was not what might be termed a huge success. There is something about the transmission of large choral groups which invariably sets them at loggerheads with the microphone. The more's the pity. Broadcasting could easily stand the prestige which would accrue to it with the acquisition of such an organization as the Society of the Friends of Music. However, there is still the second broadcast to come and if a smaller unit is used, all may not yet be lost.

In commenting on the above experiments, it must be said that Mr. Bodanzky displayed refreshing common sense, in contrast to the unfulfilled sanguine remarks, too plentiful these days, of some of his confreres. Said he in part. . . "It should be remembered that there are many works of music which cannot be successfully broadcast. . . our programs will have to be especially chosen with the limitations of the radio in mind. We shall not be able to repeat over the radio everything we do in the concert hall."

IF radio has done nothing else, it has proven beyond the question of a doubt the cast iron composition of the American ear drum. No punishment seems too great for the (not so delicate) aural mechanism of the modern cliff dweller. Inured to noises of every description, he regards the radio going at full blast as just a peaceful little boiler plant. And in addition would like all the neighbors to know it.

Enter the lobby of the average apartment house and you will be all but struck down by the bedlam which assaults you from multiple mechanisms that are literally loudspeakers. Disdain the elevator for the sake of the experiment, and each tier contributes further devastating blasts. All the way up, bombasts to the right and cannonades to the left administer crushing blows to your extremely harassed nervous system. "Sound proof" apartments, reads the sign outside. . . and indeed they must be to withstand such battering.

Now all this is absurd, pitiful and entirely unnecessary. Power in the modern receiver is more for tone quality than volume. Certain frequencies require more energy than others, that's all. But it seems the dogmatic duty, not to mention the unalloyed delight, of many set owners to raise the roof with the family loudspeaker. And how they can stand such racket within their tiny domains defies comprehension! I said ear drums. I was wrong. I meant sensibility. . . and the callousness of these heinous offenders is equalled only by their lack of consideration for the neighbors.

ARTURO TOSCANINI paid a visit to the NBC Studios to hear Lucrezia Bori when she graced a recent Atwater Kent Hour. Intending to tarry but a short while because of the indisposition of Mme. Toscanini, the conductor became so interested that he prolonged his stay long enough to be guided on a tour "back stage" of the microphone. Although he has participated in the New York Philharmonic-Symphony direct-from-stage broadcasts, this was Mr. Toscanini's first visit to an American broadcasting studio.

Miss Bori, evidently infused with the spirit of the occasion, sang in a manner which should have amply repaid the conductor for his interest. . . and this of course reacted to the profit of radio listeners. Quite at home before the microphone, even as she is on the lyric and concert platforms, the Metropolitan Opera soprano contributed a delightful evening to an otherwise barren week.



EDWIN FRANKO GOLDMAN

He conducts his famous band for millions of listeners over the N. B. C. System

Drawn from life for MUSICAL AMERICA by Julius Zirinsky

RADIO

THE TURN OF THE DIAL

THURSDAY, APRIL 11.

10 p. m. Songs by Schubert, Gounod and Nevin, and instrumental numbers in the "Voices of the Evening" program; mixed octet and orchestra. NBC System.

10 p. m. The Bamberger Little Symphony, Bernard Levitow, conductor, and Raymond Hunter, baritone; "Midsummer Night's Dream" music by Mendelssohn, excerpts from Herbert's "Natoma" and Wagner's "Die Meistersinger," "Tales from the Vienna Woods" by Johann Strauss and other numbers. WOR.

11 p. m. The Slumber Hour; numbers by Delibes, Strauss, Mozart, Grieg. NBC System.

FRIDAY, APRIL 12.

11 a. m. RCA Educational Hour, Walter Damrosch and the National Orchestra. First half; "Animals in Music," Mendelssohn, Liadoff and Beethoven. Second half; "The Symphonic Poem," Liszt's "Les Preludes." NBC System.

4 p. m. Pacific Little Symphony. Wagner, Strauss, Kreisler, Beethoven Gounod and Thomas. NBC System.

8 p. m. Recital by Edward Wolter, baritone. NBC System.

10 p. m. The Salon Singers with string ensemble. NBC System.

11 p. m. French program in the Slumber Hour; Saint-Saens, Ravel, Godard, Gounod and others. NBC System.

SATURDAY, APRIL 13.

6:30 p. m. White House Dinner Music; the overture to Wagner's "Rienzi," and numbers by Kreisler, Saint-Saens, Mascagni, and Delibes. NBC System.

8 p. m. Excerpts from "Lohengrin" in Goldman Band concert. NBC System.

9 p. m. Walter Damrosch and the General Electric Orchestra. Saint-Saens' symphonic poem, "Phaeton"; the first movement from Mozart's G minor Symphony, The Ride of the Valkyries, Wagner; Honegger's "Pacific 231" and Strauss' "Perpetual Motion." NBC System.

10 p. m. The United States Army Band. CBS.

SUNDAY, APRIL 14.

12:20 p. m. The Pro Arte String Quartet, and George Standing, contralto. First and last movements of Beethoven's Quartet, No. 5; Songs by Curran, Wolf and Foote. NBC System.

1 p. m. Concert Artists' Hour; members of the NBC Artist Staff. NBC System.

2 p. m. The Roxy Symphony Orchestra. NBC System.

3 p. m. The New York Philharmonic Symphony Orchestra. WOR.

4 p. m. Excerpts from Haydn's "The Creation" and other sacred works; the Cathedral Hour. CBS.

6 p. m. The Chicago Symphony Orchestra; Saint-Saens, Holst and Liszt. Midwest NBC System.

7:30 p. m. Walter Gieseking, pianist, in at the Baldwin request program; Bach,

Beethoven, Chopin, Grieg and Schumann. NBC System.

9:15 p. m. The Atwater Kent Hour. NBC System. Tito Schipa, tenor, Chicago Civic Opera Company.

10 p. m. Anna Case, soprano, and Rudolph Ganz, pianist, in De Forest Hour. CBS.

MONDAY, APRIL 15.

9:30 p. m. Symphony Orchestra and Sigurd Nilssen, baritone, in the General Motors Hour. The overture to Wagner's "The Flying Dutchman," Sibelius' "Finlandia," Mendelssohn's "Fingal's Cave" overture and works by Nevin, Coleridge-Taylor, Rimsky-Korsakoff and others. NBC System.

10:30 p. m. The United Choral Singers and orchestra. CBS.

11 p. m. The National Grand Opera Company; Victor Herbert's "Natoma." NBC System.

TUESDAY, APRIL 16.

8 p. m. Concert by soprano and string orchestra; Saint-Saens, Franck, Debussy, Gounod and Massenet. NBC System.

8:15 p. m. Excerpts from Tchaikovsky's "Pathetique" Symphony and other numbers in United States Navy Band concert. CBS.

10:30 p. m. The Pittsburgh Polyphonic Choir. Program of sixteenth century music; Palestrina, Lucio, de Vittoria and Viadana. NBC System.

11 p. m. The Slumber Hour; Massenet, Dvorak, Offenbach and others. NBS System.

WEDNESDAY, APRIL 17.

5 p. m. The National Music League's Concert. NBC System.

10 p. m. The Continentals; operatic ensemble and orchestra in excerpts from Meyerbeer's "Le Prophete." NBC System.

10:30 p. m. The National Broadcasting and Concert Bureau's Musicale; operatic and concert program. Brahms, Liszt, Bach, Wagner, De Koven and others. NBC System.

THURSDAY, APRIL 18.

10 p. m. Concert by the Bamberger Little Symphony. WOR.

11 p. m. Numbers by Sullivan, Grieg, Chaminade, Debussy and Gounod in the Slumber Hour.

FRIDAY, APRIL 19.

11 a. m. RCA Educational Hour. First half—for grade schools—"The Percussion Instruments"; Pierne, Tchaikovsky, Massenet, Grainger. Second half—for junior high schools—"The Symphony"; third and fourth movements from Haydn's "Surprise" Symphony. NBC System.

4 p. m. The Pacific Little Symphony Orchestra; Mendelssohn, Granados, Wagner, Grieg, Raff, Glazduno and others. NBC System.

10 p. m. Concert by the Salon Singers and instrumental ensemble. NBC System.

SATURDAY, APRIL 20.

9 p. m. Walter Damrosch and the Gen-

eral Electric Orchestra. The overture to "William Tell," second movement from Saint-Saens' Symphony No. 3 and Sibelius' "Finlandia"; also numbers by Schumann, Dvorak and Waldteufel. NBC System.

11 p. m. Mendelssohn, Tchaikovsky, De Fleurs, Kreisler, Bull. The Slumber Hour. NBC System.

SUNDAY, APRIL 21.

1 p. m. The Concert Artist Hour. NBC System.

2 p. m. Symphonic program by the Roxy Orchestra. NBC System.

4 p. m. The Cathedral Hour; sacred works by standard composers. CBS.

6 p. m. The Chicago Symphony Orchestra. Midwest NBC System.

7:15 p. m. At the Baldwin Hour; Charles Naegele, pianist, and the Baldwin Singers. NBC System.

9:15 p. m. The Atwater Kent Hour. NBC System.

9:15 The Utica Jubilee Singers in program of spirituals. NBC System.

MONDAY, APRIL 22.

11 p. m. The National Grand Opera Company; Cesare Sodero, conductor. NBC System.

10:30 p. m. The United Choral Singers. CBS.

TUESDAY, APRIL 23.

3:40 p. m. Beethoven program by string trio and soprano. KOA.

10 p. m. The Curtis Institute of Music Hour. Student artists in concert program. CBS.

11 p. m. The Slumber Hour. NBC System.

WEDNESDAY, APRIL 24.

5 p. m. Concert under the auspices of the National Music League. NBC System.

10 p. m. Operatic excerpts by The Continentals. NBC System.

THURSDAY, APRIL 25.

10 p. m. Choral program by mixed octet, assisted by string orchestra. NBC System.

10 p. m. The Bamberger Little Symphony Orchestra. WOR.

FRIDAY, APRIL 26.

11 a. m. The RCA Educational Hour. NBC System.

4 p. m. The Pacific Little Symphony Orchestra. NBC System.

10 p. m. The Salon Singers in choral program. NBC System.

SATURDAY, APRIL 27.

6:30 p. m. White House Dinner Music Hour; orchestral program. NBC System.

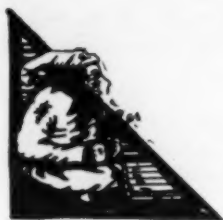
9 p. m. The General Electric Hour; symphonic program. NBC System.

10 p. m. The United States Navy Band. CBS.

SUNDAY, APRIL 28.

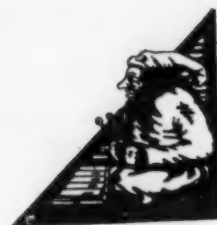
10 p. m. Frances Alda in De Forest Hour. CBS.

For other broadcasts on this date refer to Sunday, April 21.



PERSONALITIES

ACTIVITIES OF ARTISTS FROM OCEAN TO OCEAN



VERA CURTIS, soprano, has returned from a six weeks European tour in which she visited Paris, Monte Carlo, Milan, Rome and Naples.

* * *

RICHARD CROOKS will appear at the festival to be held in Mount Vernon, Iowa, on May 16.

* * *

ALLAN JONES will appear as tenor soloist at the Mozart Festival, Harrisburg, Pa., under the direction of Ward Stephens. He will sing in "The Children's Crusade" by Pierne, in Mozart's C minor Mass and in an afternoon recital on May 10 or 11.

* * *

FRED PATTON will sing in "Messiah" in Windsor, Ontario, on April 30. At the Cincinnati Festival in May he will be heard as Wotan in "Die Walkure," and as the High Priest in "Samson et Dalila."

* * *

HILDA BURKE will sing in Mozart's C minor Mass and in other music at the Harrisburg Festival in May.

* * *

LOUISE STALLINGS, soprano, and her accompanist, Marian Carley, were entertained at a reception given by President and Mrs. Beson of the State College, Milledgeville, Ga., after their concert there on March 2. Miss Stallings and Miss Carley also appeared at the State College of Agriculture and Engineering in Raleigh, N. C., at Tusculum College, Greeneville, Tenn.; New Bern, N. C., and Way Cross, Ga.

* * *

ROBERT GOLDSAND, the young Viennese pianist who appeared in this country two years ago, will return next season, arriving in January.

* * *

ALEXANDER KIPNIS, Russian bass of the Chicago Civic Opera Company, has renewed his contract with Concert Direction Annie Friedberg. Mr. Kipnis sailed recently for Europe and will return in October to fill concert engagements before rejoining the Chicago Opera.

* * *

THE PHILADELPHIA GRAND OPERA COMPANY announces Joseph Wolinski, tenor from the Warsaw Opera, will be heard in "Aida" on April 11.

* * *

KATHRYN MEISLE has been engaged to sing leading contralto roles with the Berlin Staatsoper and the Cologne Staatsoper in May and June. She will later tour Holland, Germany, and Scandinavia in concerts, opening with an appearance as soloist at the Kurhaus, Scheveningen, on July 14. Miss Meisle is engaged for the Los Angeles and San Francisco opera seasons in September and October.

IGNAZ FRIEDMAN, pianist, will tour the United States next season, it is announced by George Engles. Mr. Friedman will begin a South American tour on May 1, and will arrive in America in October.

* * *

DAI BUELL gave the entire program of the ship's concert on the Aquitania recently when other artists were prevented by illness from taking part.



Maurice Goldberg

JEANNE PALMER SOUDEIKINE, SOPRANO, WHO IS TO TAKE THE ROLE OF CLORINDA IN THE LEAGUE OF COMPOSERS' PRODUCTION OF THE MONTEVERDI OPERA AT THE METROPOLITAN OPERA HOUSE, NEW YORK, APRIL 25.

THE PEOPLE'S CHORUS of New York, will hold its fourth annual Spring Song Festival in Carnegie Hall, April 30, under the direction of L. Camilieri.

* * *

FERNANDA DORIA, American mezzo-soprano, is announced by Beckhard and Macfarlane, Inc., as an artist under their management. Miss Doria has recently returned for Italy, where for four years she sang in opera and in concert.

* * *

MARVINE MAAZEL, Russian pianist, is now under the management of George Albert Backhaus.

* * *

LYNNWOOD FARNAM gave organ recitals in St. Louis on March 6 and 8, playing in United Hebrew Temple and in Christ Church Cathedral. On the latter program Mr. Farnam gave his twenty-fourth public performance of the "Dorian Prelude on 'Dies irae'" by Bruce Simonds.

MISCHA ELMAN, returning from an extended tour of the Pacific Coast, has been booked for three appearances with the Chicago Symphony Orchestra. His only recital in Philadelphia for the season is arranged for April 16.

* * *

THE AMERICAN WOODWIND QUINTET has been on tour in the state of New York and in Canada, giving school programs in which each instrument was explained and played. The Quintet fulfilled a three-days engagement in Schenectady, and appeared at McGill University, Montreal.

* * *

THEODOR SALMON, pianist and teacher, formerly of San Francisco, arrived in Honolulu recently to take up residence here.

* * *

ABBY MORRISON RICKER has been engaged for three concerts in Miami next winter. One is with the Miami Symphony, and another is for a young people's program. She was recently soloist with the Artists Chamber Music Trio in Miami, and was guest of honor at the Mana Zucca Club.

* * *

ELISE STEELE, violinist, will leave late in the spring for an Australian tour, and will return to America in the autumn.

* * *

EARLE SPICER is scheduled to appear at the Westchester Festival on May 9 in a concert version of "Samson and Delilah."

* * *

THE SOCIETY OF ANCIENT INSTRUMENTS, which has given twenty-five American concerts in the course of a two-months' tour, is engaged to come back to the United States in January 1930.

* * *

JEROME SWINFORD, baritone, was engaged by Edgar B. Davis to sing at his home in San Antonio, Tex., on Good Friday. Mr. Swinford was to sing in a performance of Dubois' "Seven Last Words of Christ."

* * *

GRACE LESLIE sang in Pierne's "St. Francis of Assisi" at Oberlin on March 26 with the Oberlin Musical Union. She was also booked for the Halifax Festival in Nova Scotia on April 8, 9 and 10.

* * *

ALFRED CORTOT and JACQUES THIBAUD will return to this country next season after an absence of two years.

* * *

KATHARINE GOODSON, English pianist, will be heard in America next year from January to April.

CAVIARE OR CALORIES?

(Continued from page 13)

The sextet, with its wondrous modulation from B flat to D through the augmented sixth, at the entrance of Don Ottavio and Donna Anna, is quite as thrilling as the "Lucia" sextet with its hair-raising crescendo. Mozart preferred this number to anything else in the opera, and Beethoven thought well enough of it to lift the opening phrase for his "Fidelio."

Of course "Don Giovanni" can boast no "mad scene" among its attractions, but it has two arias of women who might be pronounced temporarily insane, as well as angry through and through, which are scarcely less difficult for the singer and just as breath-taking for the population: I mean "Or sai chi l'onore," in which Donna Anna snatches thunderbolts from Jove, and Donna Elvira's more sensuous, more feminine "Handelian air," as it is known in Germany, "Mi tradi."

THE difficulty in presenting "Don Giovanni" today is the casting. The characters, of strongly marked individuality, demand genuine impersonation, and their music was written at a time when opera singers were as a matter of course accomplished vocalists. It seems likely that the Metropolitan cast will comprise Ezio Pinza as the Don himself, Pavel Ludikar as Leporello, Rosa Ponselle as Donna Anna, Elisabeth Rethberg as Donna Elvira, Editha Feischer as Zerlina, Beniamino Gigli as Don Ottavio, and Léon Rothier as the Commendatore, with Tullio Serafin for musical director.

"Don Giovanni" is an opera that has always invited great casts. One cast of the middle of the last century is often cited, since it afforded Giulia Grisi, Fanny Persiani, and Pauline Viardot as the three women, Tamburini as Don Giovanni, and Lablache as Leporello.

Among artists whom older New Yorkers must associate with this opera are Therese Titiens (Donna Anna), Christine Nilsson (Donna Elvira), Adelina Patti (Zerlina), and Del Puente (Don Giovanni). My own experience of the opera begins with a performance in which Lillian Nordica was the Donna Anna, Emma Eames the Donna Elvira, Zélie de Lussan the Zerlina, Victor Maurel the Don Giovanni, and Edouard de Reszké the Leporello. The memory of this event, in traversing the years from childhood, has preserved little more than the impression of Mme. Eames's sumptuous beauty in a green travelling dress, of the splendor of Mme. Nordica's diamonds against a background of black satin mourning, and of the chivalric grace of Maurel as the hero.

A more vivid impression of Maurel remains from a performance a few years later in which the majestic Lilli Lehmann launched the thunders and lightnings of "Or sai chi l'onore," Marcella Sembrich made an ideal Zerlina, Mme. Nordica, conspicuously miscast as Donna Elvira (this time), sang laboriously, and Thomas Salignac, looking, as Don Ottavio, like Puss-in-Boots, strove manfully to fulfill the duties of a fiancé to the great Lilli.

My mature knowledge of the work as a stage production, however, began with the performances at Oscar Hammerstein's Manhattan Opera House, directed with genius, if with a minimum of scholarship, by the late Cleofonte Campanini. In these that legitimate successor of Maurel, Maurice Renaud, showed us the Don as the pursuing male of unsurpassable elegance and insidious brutality, whose struggle with the stone guest was at once a miracle of grace and a crescendo of appalling terror.

These performances profited, also, by a Masetto the like of which we shall never see again. The colossal cherub, the angelic bumpkin exhibited by the late Charles Glibert could not conceivably be duplicated.

The latest Metropolitan revival of the winter of 1908 was a curious affair. Obviously its cost in money was prodigious, but, though that famed Mozartean scholar, Gustav Mahler, conducted (somewhat dryly, it must be admitted, and after his own puristic editing) the results were by no means ideal. The Rabelaisian Leporello of Feodor Chaliapin swore disturbingly at the Dresden china Zerlina of Mme. Sembrich and the burnished vocalism of the diminutive Alessandro Bonci (Don Ottavio). Mme. Eames, at once looking and dressing the great lady of Seville as no other soprano that I have seen, found the tessitura of Donna Anna's music damagingly high for her vocal comfort. Mme. Gadski, in spite of a Merry Widow hat,

which she also sported as Evchen, proved to be incorrigibly Hausfrau as Donna Elvira. As for the libertine of the opera's name, Mr. Scotti, while presenting a striking Renaissance picture, was unexpectedly self-effacing. The Don demands a far more brilliant and bravura style than those men of cynical, condescending comedy in whose portrayal Mr. Scotti has always excelled. Altogether, this luxurious cast cut a better figure on paper than on the stage. Nor was it improved by later substitutions, which included Mme. Farrar as Zerlina (a peasant hoyden of incontestably convincing ways), Mme. Fornia as Donna Elvira, and Robert Blass, a Leporello such as John Calvin or John Knox might have embodied.

THEN came the one and twenty years of silence, which we hope will be broken next season by a deluge of delight. I might add that within the decade I have heard and seen "Don Giovanni" not in our American opera houses of excessive size, but in that ideal setting for Mozart, the little rococo Residenz Theater at Munich. But, alas, though the frame was perfect and the carefully composed picture often pleasing to the eye and the intelligence, the inequalities of the singing, ranging mainly from bad to worse, even the entr'actual balm of the Best Beer in the World was powerless to disguise or palliate!



SUMMER SCHOOL OPENS JULY 1

SIXTY-FIVE CLASSES TO MEET DAILY AT N. Y. U.

SIXTY-FIVE classes will meet daily this summer in courses for supervisors of vocal and instrumental music conducted by the department of music education of New York University. The annual session of the summer school is to open July 1 and continue until August 9, it is announced by Dr. Hollis Dann, director.

On the completion of the seventy-two point course, which is required of supervisors of music, the University will issue a supervisor's certificate which may be applied toward the degree of bachelor of music in the School of Education.

Courses for supervisors of music come under the following divisions: sight reading, dictation, harmony, melody, keyboard harmony, form and analysis, pedagogy of theory, teaching of music, rote songs and song interpretation, conducting, chorus, music appreciation, teaching of music appreciation, history of music, teaching of music, teaching of instrumental music, class piano teaching, practice teaching, Dalcroze, eurythmics, principles of educational psychology, and systematic supervision.

The course for supervisors of instrumental music is devoted to the preparation of teachers and supervisors of instrumental classes, orchestras and bands in the public schools. It is open to those who have completed the course for supervisor of vocal music and to capable players of the violin or other orchestral instruments who can satisfy the entrance requirements. A seventy-two point certificate will also be issued for those completing the course for supervisors of instrumental music. This may be applied toward the degree of bachelor of music.

John W. Withers, dean of the School of Education of New York University, is dean of the summer school, and Milton E. Loomis the director. The faculty will number thirty-three.

MARION TELVA will be heard as Dalila in a concert version of "Samson et Dalila" at the Ann Arbor Festival on May 25. She is also booked for an appearance in Troy, N. Y., on April 18.

COLUMBIA AWARD COUNCIL
IS ANNOUNCED FOR 1929

THE Council of the Columbia Award for the Advancement of Music, New York, with Otto H. Kahn as chairman for 1929, is announced as a reorganization of the 150 members of the advisory body of the Schubert Centennial.

The Columbia Award is a yearly prize of \$5,000 offered by the Columbia Phonograph Company for ten years for the most conspicuous service rendered to the cause of music in a given year, beginning with 1929. "Its objective is to recognize a task or a work already accomplished, whether by an individual or a group, in the fields of musical composition, pedagogy and scientific discovery," it is announced.

Thirty-one new members are: H. H. Bachke, Minister from Norway; Mrs. August Belmont; Charles G. Dawes, former Vice-President of the United States; Frederick Fischerauer, Austrian Consul; Sir Esme Howard, British Ambassador; Hermann Irion, Steinway & Co.; Adolph Lewisohn; G. de Martino, Ambassador from Italy; Walter W. Naumberg, head of the music foundation which bears his name; Adolph S. Ochs, publisher of *The New York Times*; Professor Henry Fairfield Osborn, head of the Museum of Natural History; Professor William Lyon Phelps, Yale University; W. S. von Pritzwitz, Ambassador from Germany; Edgar Prochnik, Minister from Austria; Professor E. R. A. Seligman, Columbia University; Theodore Steinway; William M. Sullivan, a director of the Society of the Friends of Music; Charles Triller, treasurer of the Philharmonic-Symphony Society of New York; Ferdinand Veverka, Minister from Czechoslovakia; Oswald Garrison Villard, editor of *The Nation*; Carl Friedberg; Paolo Gallico; Rubin Goldmark; Otto Kinkeldy; Alexander Lambert; David Mannes; Franklin Robinson; Olga Samaroff; Marcella Sembrich; Alexander Siloti; Edgar Stillman Kelley.

THE Columbia Award will function in the United States, England, France, Germany, Italy, Spain, Scandinavia, Austria, Poland, Russia, Japan and Latin-America. The procedure in naming the recipient will follow closely that of the Nobel Prize award, and the secretary of the Nobel Foundation is co-operating with the Council of the Columbia Award in the early stages of its work.

The Council has adopted the following classifications of eligibility for the Columbia Award: (a) A composer who has created a work of outstanding importance, without restriction as to type; (b) an outstanding contribution to musical pedagogy; (c) research importance, whether of a technical or musicological nature; (d) a book on a musical subject; (e) an organization, institution or group which, by performances of neglected works, enriches the scope of musical appreciation; (f) a technical discovery or improvement which constitutes an outstanding advance in its field.

HAZEL LONGMAN has sung this year with the Schumann Club, in St. John's College, Brooklyn, and at the Cenacle of St. Regis, Manhattan.



Metropolitan Photo Service
YEHUDI MENUHIN AND HIS LITTLE SISTERS: ON THE RIGHT IS EIGHT-YEAR-OLD HEPHZIBAH WHO MADE HER PIANISTIC DEBUT IN SAN FRANCISCO LAST OCTOBER, AND ON THE LEFT IS FIVE-YEAR-OLD YALTAH, WHO ALSO PLAYS THE PIANO. YEHUDI, WITH HIS SISTERS AND HIS MOTHER AND FATHER, SAILED RECENTLY FOR EUROPE.

"KETTOJIN NO UTA"

(Continued from page 19)

shouts in the Land of the Rising Sun. No Chamber of Commerce organized anything, no well packed trains set off anywhere. If Tamaki wanted to ape the foreigner, the less said about it the better.

But in the meantime, during the past fifteen years, music seems to have come forward apace in Japan. The pages of magazines devoted to travel tell extraordinary stories. They show that Mme. Schumann-Heink has been singing to Japanese audiences and endorsing photographs "To Beautiful, dear Japan and the fine people my friends. . . ." That Levitzki sojourns awhile amidst the cherry blossoms and between wandering, in national garb through miniature gardens, plays to crowded houses. That La Argentina does her turn and later poses in the centre of a bevy of admiring mousmé for a picture strangely reminiscent of an old time Farrar matinee. To cap it all private advices inform me that an itinerant band of troubadours has recently produced Italian opera in Tokyo, on the invitation of the Imperial Japanese Government itself, and that during their season it was as much as his life was worth for an

alien to attempt to buy even standing room.

Scanning the depressing pages of the travel magazines I scratch my thinning thatch and issue a summons to the grandchildren that, clustered about my knee, they may hear the old, old story. It appears that there are no grandchildren—which is curious. By all rights there should be . . . But then, on working it out, from the day on which the ragged urchins gaped at Rizetti's little band making its debut until the time, grown up now, when some of them—I wonder!—fought for tickets to the gala performance of "Aida" less than thirty years have elapsed.

Is there a parallel to this, anywhere?

John Blackmore, pianist, an exponent of the Tobias Matthay method, will join the faculty of the Chicago Musical College on June 24 at the opening of the summer master school. Born in the United States, Mr. Blackmore studied in Vienna with Theodor Leschetizky, under whose patronage he made his concert debut. European tours preceded further study under Artur Schnabel in Berlin.

FRIENDS OF MUSIC NEED \$400,000

NEXT YEAR'S BUDGET SHOWS HIGH COST OF MUSIC

FIGURES which "explain why orchestral and choral music is not financially profitable" are furnished by the Society of the Friends of Music, New York, which is conducting a campaign to raise \$160,000 needed to complete its fund for an orchestra. The figures are estimates of some of the items of expense which the Society must meet next year in building up its own orchestra under Artur Bodanzky's leadership and otherwise enlarging its program—contingent upon the success of its appeal for money.

The estimates are contained in a statement by William M. Sullivan, chairman of the Society's advisory board.

"Our program for next season calls for a budget of more than \$400,000," he says, "of which box office receipts will cover only about sixty per cent. An organization like the Friends of Music is torn between its high expenses on the one hand and its desire to make its concerts available at the lowest possible price. The result is that it, like all similar societies, must have a subsidy. In Europe this may come from the state; here it is usually from the wealthy. The Friends of Music seeks the aid not only of the wealthy but of the general music-loving public, which we believe is too self-respecting to accept something for nothing.

"The great item of cost for the choral-orchestral ensemble which the Society of the Friends of Music plans for next year will be, of course, the salaries of the musicians and the singers. There will be about eighty musicians, on a twenty-week contract, and we expect to augment considerably our present chorus of 105. The salaries for chorus and orchestra have been estimated at \$250,000.

"The fees and salaries of our conductor, chorumaster, assistant conductor, librarian and other assistants will come to \$53,000 more, at least.

"Soloists for the season—sometimes half a dozen Metropolitan opera singers at one concert—are calculated at about \$30,000. Mr. Bodanzky has not yet selected the modern compositions to be given next year; royalties for them must be considered.

"Then there is the concert hall. The rental of one of the larger halls will amount to perhaps \$18,000 for our season, plus \$5,000 more for stage equipment, box office service, ushers, and other incidental expense. Another \$5,000 must be spent in rentals for rehearsals. The cost of advertising and the printing of tickets, programs, posters, etc., is computed at \$16,500. And there is also an administrative expense of many items.

"These figures are, of course, only estimates, and the list is far from complete; but they give a general idea of the cost of orchestral and choral concerts and explain why the Society seeks support."

A statement by the board of directors says, in part:

"For sixteen years the Society of the Friends of Music has put the best music of all times within the reach of a constantly growing audience of New York's music-lovers. Making the field of choral music its especial province, it has contributed immeasurably to musical culture



VALENTINA KASHOUBA, WHO WILL MIMIC THE PART OF THE BRIDE IN THE LEAGUE OF COMPOSERS' PRODUCTION OF STRAVINSKY'S "LES NOCES," TO BE GIVEN AT THE METROPOLITAN OPERA HOUSE, NEW YORK, APRIL 25, FOR THE BENEFIT OF THE NATIONAL MUSIC LEAGUE.

in this city by producing numerous important works which otherwise would have gone unheard, or heard but seldom.

"The growth in public demand for the music set forth by the Friends of Music, as demonstrated by the crowded houses at its concerts, has been a gratifying vindication of the Society's faith in the public taste, and it is this growth in demand which impels the Society to attempt a more ambitious program for next season.

"Several considerations make the formation of a new orchestra a necessary corollary of the increase in our activities. The Metropolitan Opera Orchestra, which has been used most successfully under the present limited schedule of concerts, is available for only fifteen performances. It is the Society's wish to give thirty concerts, fifteen in a Sunday afternoon series and fifteen in an evening series. A new orchestra is therefore essential to this program aside from the desire of the Society to have its own organization.

"The board of directors has found that the cost of a new orchestra and an enlarged program will entail an increase in the Society's budget, which is disproportionate to its normal growth. The musicians must be engaged for a season of

over twenty weeks, the Society's chorus must be enlarged, and other expenses will bring the budget to well over \$400,000.

"Concerts such as those provided by the Friends, with their necessarily large outlay for orchestra, chorus and soloists, do not pay for themselves even when performed in large and crowded halls. The box office receipts are not sufficient to meet the budget. In the future as in the past, the difference must be made up by public-spirited persons who are willing to guarantee a deficit. Under these circumstances the board of directors does not feel safe in proceeding with plans involving the maximum budget unless \$250,000 has been guaranteed for the coming season in advance. Nearly \$90,000 of this sum is already pledged. The rest must be pledged by the middle of April, which is the latest possible time for making contracts for the Friends own orchestra."

Harriet Lanier is president of the Friends of Music, and the board is made up of Allen Wardwell, chairman; Col. Charles S. Haight, Ashbel H. Barney, Willard V. King, J. M. Richardson Lyeth, W. Forbes Morgan, Kendall K. Mussey, Ewald Schniewind, Arthur Sachs, Alfred F. Seligsberg, William M. Sullivan, Alvin Untermyer and Ludwig Vogelstein.

DEAF STUDENTS TO DANCE

Dancers from the Rochester School for the Deaf will take part in programs being arranged for Rochester, N. Y., as a continuation of the Community Music Festival held last year under the auspices of the Council for Better Citizenship of the Chamber of Commerce. Dates are May 1, 2, 3 and 4.

Some fifty groups are rehearsing. Among them are Ukrainians, Lithuanians, Poles, Syrians, Portuguese, Scotch, Swedes, Germans, and representatives of England and the Netherlands. Members of these organizations are to appear in costume.

American societies listed to take part include choirs of Episcopal, Baptist and African churches; the Rochester Festival Chorus, the Catholic Women's Chorus, the Chadwick Chorus and Orchestra, the Knights of Columbus Chorus, the Damascus Chanters, the Freeman Little Symphony Orchestra and the University of Rochester Glee Club.

Public and parochial schools will be represented by orchestras, bands, choruses and dancers; and the Eastman School of Music and the Hochstein Memorial Music School by orchestras and choirs.

M. E. W.

ORCHESTRA IN PASADENA

Representatives of civic groups in Pasadena, Cal., have chosen a committee to effect organization of a permanent orchestra. Junia Wolff was chairman of the initial meeting; and the group now consists of the following: Frank H. Sellars, chairman; Mrs. Walter Putnam, Mrs. A. J. Wingard, Franklin Thomas, Mrs. Henry A. Everett and Henry Edmond Earle. It is planned to give five concerts in the winter season and three in the summer.

H. D. C.

PATHÉ PLANS TO PUT OPERA IN TALKIES

THE recording of grand opera for sound motion pictures is the immediate plan of the Pathé Company, which has engaged Josiah Zuro, operatic director with successful experience in outdoor productions, to adapt and supervise seven of the more familiar operas for two reel sound films. The works selected include "Pagliacci," "Cavalleria Rusticana," "Faust," "Marta," "The Tales of Hoffmann," "Carmen" and "Aida," of which "Pagliacci" will probably be the first to be filmed. Mr. Zuro is now engaged in adapting these works for filming requirements.

It is stated that limiting the productions to two reels only at this time is due to the experimental nature of the project, which if successful will result in the filming of subsequent operas in their entirety. Paralleling the grand opera venture, the Pathé officials will undertake the production of a series of Gilbert and Sullivan operettas and have chosen for the first two, "H.M.S. Pinafore," and the "Mikado."

The filming will be mostly done in New York City at the Sound Studios, but where the action calls for outdoor scenes it is planned to record them in California where the proper backgrounds are available. Mr. Zuro will shortly depart for the West Coast to select suitable outdoor sites for full length operatic productions among which may be included the Wagnerian "Ring" cycle.

The singers who will comprise the casts have not yet been engaged, Mr. Zuro planning to complete the adaptation before commencing this important phase of the operation. The artists selected will be those who have wide operatic experiences and they will be required to pass critical vocal tests.

TORONTO MUSICIANS GIVE BACH'S "PASSION"

HEARD AS 200TH ANNIVERSARY CELEBRATION

BACH'S "St. Matthew Passion" was given a 200th anniversary performance in Convocation Hall, University of Toronto, on March 26. This was the seventh consecutive production of the work conducted by Dr. Ernest MacMillan, director of the Toronto Conservatory. The original plan included a union of two large church choirs, one of which had Dr. MacMillan as organist. These choirs still form the double chorus of 150. Two orchestras are formed every year from the ranks of local soloists, enthusiastic amateurs and a few advanced students, with

only two or three players engaged from theatres. Each orchestra numbers twenty-five. The only brass used is a trumpet for some of the chorales.

All the soloists and executants except one belong to Toronto. J. Campbell McInnes gave his thirty-third performance of the Christus role this year. He has sung this at every presentation of the "Passion" in Toronto and it would be difficult to find a better interpreter. His art combines dignity of style, flawless diction and an intensity of dramatic utterance. Joseph Lautner from Boston was the Narrator, succeeding Alfred Heather. His voice was admirably suited to the music, to which he imparted a notable degree of color. Jeanne Dusseau, formerly of the Chicago Opera, now resident of Toronto, took the chief soprano role, and Eileen Law was the leading contralto.

All the soloists, with the exception of those singing the roles of Christus and the Narrator, sang from their places in the chorus. The standard of solo work was necessarily high to measure up to the chorus, which has become remarkably efficient. Most of the singers practically know the choruses by heart. Some of them are singing also in the Mass in B minor to be performed by the Mendelssohn Choir at a memorial concert in honor of Dr. Vogt, its founder and first conductor. These singers attend three or four Bach rehearsals a week under two conductors.

A few people in the audience sang the Passion chorale in the lower key, but gave up when the key shifted. It is hoped that in future audiences will be supplied with the scores of the chorales, so as to be able to sing them in traditional form. Dr. Macmillan and his co-director, Richard Tattersall, organist of the production, have made a thorough study of the traditions. Dr. Macmillan's reading of the work was dramatic, yet religiously restrained. The essential atmosphere was consistently maintained. The aim is to make the Toronto production of the "Passion" authentic as well as of high character. The only inharmonious feature of the performance was the architecture of Convocation Hall, which is absolutely everything that Bach music is not.

A. B.



DR. E. C. MACMILLAN, DIRECTOR OF
THE TORONTO CONSERVATORY

TENANTS BLOCK ROCKEFELLER BUILDING PLAN

HOLD UP PROPOSED "CITY" AROUND OPERA SITE

PLANS for the "Rockefeller City" development, inclusive of the project to build a new Metropolitan Opera House, have been blocked by tenants holding property on Fifth Avenue, according to John D. Rockefeller, Jr., who has returned to New York from a holiday spent chiefly in Egypt and Palestine. These tenants are holding out for prohibitive prices, following premature newspaper reports of the enterprise, Mr. Rockefeller says.

The property leased from Columbia University, is situated between Fifth and Sixth avenues, Forty-eighth and Fifty-first streets, including all the frontage on Fifth Avenue except the plot at Forty-eighth Street, occupied by the Collegiate Church of St. Nicholas.

Plans are being modified and studied Mr. Rockefeller says, that will enable him

to leave the leased property of the Collegiate Church, which is reluctant to sell, in the hands of the present holders. Mr. Rockefeller adds that his dream of a new Metropolitan Opera House will be one of his special interests this year.

GIVES ARTS LUNCHEON

Mrs. Samuel Marks, of the Intimate Talks on the Theatre Group, will sponsor a "Theatre, Arts and Letters" luncheon in the Hotel Roosevelt, New York, on April 19. Speakers are to be Dr. Charles Francis Potter, Louis Golding, Alfred Kreyenberg and William Faversham. The program is to be given by George Volodin, Beatrice Stein, Mabel Farrar, Lillian Kirksmith and Adelaide Hall.

SECRETARY RESIGNS

The resignation of William C. Taylor from the secretaryship and management of the Springfield May Festival Association is announced. Mr. Taylor has held the post for twenty-five years. He remains secretary of the Orpheus Club, of which he was president for three years.

"JUDAS MACCABAEUS" IS REVIVED AFTER TWENTY-THREE YEARS

PERFORMANCE CLOSES ORATORIO SOCIETY'S SEASON

THE revival of Handel's great historical masterpiece "Judas Maccabaeus" by the Oratorio Society of New York is particularly significant because it has been offered to New York audiences so seldom in recent years. The Oratorio Society gave its last performance of the composition in 1906.

The concert, the Society's last performance for the season, was scheduled to be given at Carnegie Hall, Tuesday evening, April 9, with Albert Stoessel conducting. Solo parts were to be sung by Ethyl Hayden, soprano; Nevada Van der Veer, contralto; Tudor Davies, tenor, and Frederic Baer, bass.

In selecting this work for presentation, Mr. Stoessel was actuated by his interest in reviving the best oratorio works and by his wish to arouse public interest in choral music through the presentation of notable compositions.

Handel himself considered "Judas Maccabaeus" one of his outstanding works. He conducted it thirty-eight times, and in one year directed six performances of it in London. The work aroused the support and enthusiasm of the News in London because Handel offered something of a novelty by presenting a Jew on the stage in the role of the hero rather than that of the reviled figure. The work was first produced in Covent Garden April 1, 1747. It was dedicated to Prince William, Duke of Cumberland, for his victory at Cullodan on April 16, 1746. It was then he crushed the Jacobite rebellion led by Prince Charles Edward Stuart, who landed in Scotland in 1745 and marched his rebel followers practically to the doors of London before any notice was taken of the pretender's actions.

The composer developed the historical incidents in a brilliant manner, his remarkable ability to handle great masses of tone being illustrated by several of his choruses in this work.

"Judas Maccabaeus" marked a turning point in Handel's career. Its great popularity resulted in abandonment of the system of subscription performances. When his wealthy patrons failed him, he turned to the middle classes. Their ardent support was responsible for the great popularity of the work. The oratorio was looked upon as a national epic in England.

The April 9 concert was to close the fifty-fifth season of the Oratorio Society of New York, during which three performances were given, all under the direction of Mr. Stoessel.

Dr. Henry Sloane Coffin is president of the Society. James B. Munn is chairman of the board of directors, which includes: Carl F. Ahlstrom, C. C. Birchard, Alfred S. Bourne, Edmund S. Child, Walter Damrosch, Mrs. W. B. Dungan, Mrs.

H. B. Gardner, H. W. Gray, Arthur Curtiss James, Mrs. Bruce S. Keator, William H. Madden, Mrs. J. T. Johnston Mali, Dr. John P. Munn, John A. Poynton, Joseph M. Priaulx, Agnes Ritchie, Mr. and Mrs. Charles M. Schwab, Robert E. Simon, Rt. Rev. Ernest M. Stires.

The Choral Singing Society Hasomir, of Newark, N. J., will give a banquet in honor of its musical director, Zavel Zilberts, on Saturday evening, April 13.



Courtesy Canadian Pacific
A DANISH FIDDLER AT THE REGINA
FESTIVAL

LOUIS ECKSTEIN ARRIVES IN NEW YORK

Louis Eckstein, president and general director of the Ravinia Opera Company, has arrived in New York from Chicago and is occupying his offices in the Graybar Building. He will remain in New York indefinitely. This is his annual visit for the purpose of looking over talent for his coming opera season at Ravinia Park, in the woods on Chicago's north shore.

GIVE "CARMEN" EXCERPTS IN BOSTON

Excerpts from "Carmen" were heard in Boston's Repertory Theatre on March 17 when four soloists took part in a concert given by the People's Symphony Orchestra, conducted by Theophil Wendt. This part of the program was arranged in collaboration with Arthur Wilson, singing teacher, and brought forward the following quartet: Dorothy George, Maria Conde, Joseph Lautner and John Percival. Orchestral numbers included the overture to "Mignon," Strauss' "Artist's Life," waltzes and the ballet music from "Le Cid."

BRAILOWSKY APPEARS IN LONG BEACH

Alexander Brailowsky, pianist, was greeted by a capacity audience in the Municipal Auditorium at Long Beach, Cal., when he appeared in the Civic Concert Series managed by Kathryn Cofield. Music by Beethoven, Chopin, Liszt, Scriabin and de Falla was on his program.

The Woman's Music Club, which has nearly 600 members and is one of the largest societies of its kind in the state, celebrated its twenty-first anniversary with a luncheon and program in the Hotel Virginia. Abbie Norton Jamison, president of the State Federation of Music Clubs, was the speaker. The program was given by Jane Stanley, Rolla Alford, Mrs. James Savery, Elizabeth O'Neil and Dorothy Bell Alford.

"The Music of Early England" was taken up by the Woman's Music Club when selections from "The Beggar's Opera" were given in costume. The cantata, "The Moon," by Purcell, and madrigals sung by a group of "table singers" completed the program. A. M. G.

FESTIVAL OF FOLK MUSIC HELD IN REGINA

More than four days were filled with the Great West Canadian Folk Song, Folk Dance and Handicrafts Festival recently held at Regina, Saskatchewan; and the interest aroused points to a repetition of the undertaking next year.

Sponsored by the Canadian Pacific Railway and directed by John Murray Gibbon, who previously arranged similar events at Quebec, Banff, Winnipeg, Victoria and Vancouver, the Regina programs brought into play the capabilities of twenty immigrant nationalities. Headquarters were established in the Hotel Saskatchewan, where specimens of handicrafts were exhibited.

Harold Eustace Key was musical director. Conspicuous among the soloists were Charles Marchand of Montreal, contributing French-Canadian folk melodies; Poul Bai, baritone of Toronto, heard in Scandinavian airs; Selma de Coster, singing Swedish music, and Doris Williams, singer of English traditional songs. In point of excellence, it was difficult to decide between the rousing numbers of the Saskatoon Ukrainian Choir and the appealing compositions presented by the Icelandic Choir of Winnipeg. The Knox United Church Choir of Regina sang English songs with such feeling as almost to enter in triple tie with the other two for supremacy.

Headed by Axel J. Carlson, Swedish dancers from Winnipeg repeated the success they won at the Winnipeg festival. Successive groups performed the Scottish fishwives dance in bare feet, the English sailor's hornpipe, the Irish jig, Meti dances of the prairie Indians, the Italian tarantella, Ukrainian and Dutch dances and the Polish Mazur.

Mr. Gibbon announces an English Music Festival to be held from November 13 to 16 at Toronto, with headquarters in the new Royal York Hotel.

68,000 HEAR FREE SERIES IN THE MUSEUM

An audience estimated at 9,000 congregated in the Metropolitan Museum of Art, New York, on March 23 for the season's last orchestral concert in the free series conducted by David Mannes. Every available chair was taken early in the evening; and thereafter men, women and children sat on staircases, on the floors in rooms adjacent to the gallery where the orchestra was situated, or stood in the main hall and corridors. They listened with rapt attention, and the Museum acoustics are so good that even persons stationed at a distance heard the music clearly.

The program had Schumann's "Spring" Symphony as a major number, and made a feature of Mozart's Concerto for French horn, No. 3, with Wendell Hoss as soloist. The overture to Rossini's "Semiramide" and Tchaikovsky's "1812" were respectively placed at the beginning and end of the list; with Saint-Saens "Danse Macabre," the "Rhapsodie Espagnole" of Chabrier and the Prize Song from "Die Meistersinger" as intermediary numbers. But no part of the program was received with greater applause than Strauss' "Tales from the Vienna Woods" with Mr. Mannes playing his violin.

The total attendance at eight Museum concerts this year is computed at about 68,000. Four concerts in January were heard by 36,000 persons, and the March programs by 32,000. The January series was provided by John D. Rockefeller, Jr. The four March programs were gifts from Charles W. Gould, Edward S. Harkness and Henry E. Walter, trustees of the Museum, and Frederick A. Juilliard.

J. FISCHER & BRO. HOLD 65TH ANNIVERSARY

The house of J. Fischer & Bro., music publishers and importers of New York, celebrated its sixty-fifth anniversary on April 4.

The firm was founded in Dayton, Ohio, by Joseph Fischer, father of George and Carl T. Fischer, its present heads. By the season of 1875-76, the business had so increased that removal to New York became necessary.

After their father's death in 1901, the new heads of the firm continued the traditional policy of specializing in church music; but the scope of the firm has gradually widened to extensive activities in other fields. Organ music, not only that especially designed for church use, but compositions for recital and concert programs, has come to be regarded as one of the firm's chief specialties.

Possibly the one item in their catalog which first represented J. Fischer & Bro.'s widening interest was the Schumann Club series of part-songs for women's voices edited and arranged by Deems Taylor. This series introduced Mr. Taylor to those members of the clientele who were interested in choral music. Mr. Taylor's opera, "The King's Henchman," his "Through the Looking Glass" Suite for orchestra. "A Kiss in Xanadu" and other compositions are also published in Fischer editions.

April 10, 1929

CLEVELAND MUSEUM OF ART GLORIFIES MUSIC WITH PAINTING

CONCERTS ANNUALLY DEVOTED TO LOCAL COMPOSERS

By Ernestine Alderson

FIRST among American institutions of its kind to place music, as a means of culture, on an equal basis with painting and sculpture, the Cleveland Museum



ARTHUR W. QUIMBY, CURATOR OF
MUSICAL ARTS AT THE CLEVELAND
MUSEUM

of Art aims to glorify music, not performers.

When the department of musical arts was opened in 1918, there was but one idea in mind: to provide Cleveland people with a free and democratic enjoyment of music as an art. There has never been any intention to offer music as a mere diversion. If, in the nature of things, music at the museum pleases those who hear it, that pleasure is inherent in the music itself, or in the capacity of the listener.

The fact that only impeccable performances of great music are contemplated, leads to the appearance of exceptional artists. This circumstance is incidental to the plan, because virtuosity is not emphasized.

The Cleveland Museum of Art is under the direction of Frederic Allen Whitting. Work to spread appreciation of music among visitors to the lecture hall was begun by Thomas Whitney Surette, who spoke briefly about each program before it was played. In deference to certain opinions, lectures on the music now played are given by the present curator of musical arts, Arthur W. Quimby, at an hour in advance of the program.

Ernest Bloch gave a program in May, 1922. The McMyler memorial organ was

dedicated the same year by Archibald T. Davison, of Harvard University. Since then guest organists have included Lynnwood Farnam, Joseph Bonnet, Marcel Dupre and Louis Vierne. During the season of 1928-1929, in the absence of the curator, Cleveland organists have given programs on Sunday afternoons. The policy of repeating on succeeding Sundays, the music played the first Sunday afternoon in the month, has been carried out by guests.

Concerts are annually devoted to music by Cleveland composers. When the city claimed Bloch, his music was played, the composer himself speaking; and a Triptych for soprano, music set to poetry of Tagore by Arthur Shepherd, has been performed also.

Perhaps the most significant music played has been the complete series, extending in the case of each composer over two seasons, of the string quartets written by Beethoven and Brahms. In addition, quartets of Haydn, Franck, Bloch, Brahms and Stravinsky have been played.

In 1925 the music of Stravinsky's ballet "Petrouchka" was performed, with marionettes made by Cleveland children. A thing dear to the director's recollection is an evening of folk songs, sung in 1924 by Boris Saslawsky. A revival of chorus singing is in sight for the future. Three 1928 concerts commemorated the Schubert anniversary. Artists were Joseph Lautner, Conservatory of Music, Ithaca, N. Y.; the Ribapierre Quartet, Cleveland Institute of Music, and Beryl Rubinstein, pianist.

The Museum, furthering the work of religious and national groups, presented Paul Allen Beymer, organist of the Temple, assisted by his choir and by solo singers, in a Jewish program on February 20. Other groups to appear have been the Church Choir of St. Ann, under Edgar Bowman, in Gregorian chants, and the Lutheran Chorus, led by F. W. Streiter, conductor, in choral music by Bach.

Work of the musical arts department includes the Saturday morning singing classes for children, preparation of traditional music for Good Friday, of music appropriate for celebration of the Holy Nativity, and of Christmas music for children.

The Choral Society of Philadelphia, conducted by Henry Gordon Thunder, will assist the Women's Symphony Orchestra, which is directed by J. W. F. Leman, at the concert to be given in the Bellevue-Stratford, Philadelphia, on April 17.

NEW YORK MUSIC

(Continued from page 36)

London String Quartet

THE London String Quartet gave a chamber music concert at Town Hall on Thursday evening, March 28, opening with Beethoven's Quartet in C-major, Op. 59. Their reading was thoughtful and careful, more subdued than assertive. Then followed a first performance of H. Waldo Warner's Suite in the Olden Style. Mr. Warner is the viola player of the Quartet. The Suite contains a Prelude (a fughetta of four voices), a graceful short Sarabande, a Bourree and Chorale, and an Introduction followed by a lively Gigue. The Suite reveals Mr. Warner as a composer of thorough workmanship, well versed in polyphonic writing, and well acquainted with the classic suite, but the work does not display any marked originality in creative expression. The audience liked it and recalled Mr. Warner twice. Tchaikovsky's moving Quartet in D, Op. 11, brought the most interesting playing of the evening. The music sings, and is charged with emotional utterance. Its arresting rhythms keep a hearer on the *qui vive*. The Andante Cantabile with its beautifully soft, muted tone was in radical contrast to the biting, racy Scherzo. The London Quartet has not yet recaptured the perfection of ensemble, the smooth and silken tone that was theirs before the change in personnel. Several times slips in intonation were noticeable, and the final chord of the first movement of the Tchaikovsky Quartet was decidedly off pitch. But these flaws were so seldom in evidence that we have hopes of soon having superlative playing again from these admirable musicians. The good-sized audience recognized their merits.

A. P. D.



IN A SWISS TOY SHOP

Ten Melodious Teaching Pieces for Piano
by BAINBRIDGE CRIST

Second Grade

No. 1	A Waltzing Doll	30
No. 2	A Music Box	30
No. 3	Russian Danseuse	35
No. 4	A Whistling Boy	30
No. 5	A Maid Churning	30
No. 6	A Toy Band	35
No. 7	A Parade	30
No. 8	A Singing Bird	25
No. 9	Edelweiss of Ivory	30
No. 10	A Painted Clock	25

Carl Fischer, Inc. New York

Boston: 252 Tremont St.
430 S. Wabash Ave., Chicago

A Gretchaninoff Concert

A GALA concert for the benefit of the Russian Church in New York under the high patronage of many distinguished Russians and Americans was given at Carnegie Hall on Sunday evening, March 24, with a program consisting of compositions of Alexandre Gretchaninoff. The Russian Symphonic Choir, Basile Kibalchich conducting, first sang two *a cappella* church songs, a Christmas Evening Prayer and Psalm 102. Loud applause accompanied the presentation of a wreath when the composer appeared on the platform to conduct the first performance of his Liturgia Domestica, Op. 79. This work is a mass in C-major for chorus, soloists, string orchestra (about forty-five pieces) and organ, arranged in its present form in 1922. The music is deeply devotional and always effective; in it Mr. Gretchaninoff succeeds in giving individual expression, with admirable musical workmanship, in employing only the long approved harmonic material. The choral Hymn of the Cherubim was perhaps the artistic climax. Gabriel Leonoff was entirely satisfactory in the many tenor solo passages, Prince Obolensky sang one of the bass numbers, and Joseph Yasser played the organ part. The Liturgia Domestica, said to be one of the first attempts at Russian sacred music, can not be used in the Russian Church because of its instrumental accompaniment. The string orchestra played the Largo e finale from the String Quartet, Op. 70, which in 1913 received first prize from the Belaieff Chamber Music Society in Petrograd; in its arrangement it sounds like a rather heavy transcription, with too much of a sameness in rhythm. Nina Koshetz sang five songs with orchestra which she has sung here previously with piano. These popular favorites were Over the Steppe, Cradle Song, two children's songs (Snow-flakes and Snowdrop), and an air from the opera Dobrina Nikitich. The customary demonstration of approval made an encore both inevitable and welcome. In conclusion the Choir sang arrangements of two folk-songs, From the River and I'll Go, I'll Come.

A. P. D.

The Dayton Westminster

THE Dayton Westminster Choir of sixty men and women, singing *a cappella* and from memory, gave its farewell concert prior to its departure for a European tour, at Carnegie Hall on Monday evening, March 18. The program, appropriate to a church choir and to the Lenten season, consisted entirely of sacred music. The selections from the polyphonic period were Palestrina's Hodie Christus Natus Est, Lotti's Crucifixus, and Bach's Sing Ye to the Lord, all sung with clarity and directness, though not with the subtleties of the finest choral traditions. The second group brought Grieg's Delicate Jesus, Friend of Sinners, Brahms' sonorous and dignified Psalm Fifty-One, and Offer Thanksgiving, by F. M. Christiansen, conductor of the St. Olaf Choir. Practically all of the rest of the music was such as can be heard in almost any evangelical church every Sunday. God is a Spirit is by David Hughes Jones, the organist of the choir's church. The joyous Easter carol, Alleluia! Christ Is Risen, by Kopoloff, arranged by Harvey Gaul, had to be repeated; its brisk rhythms pleased. The nostalgic sentimentalism imposed upon the Largo from Dvorak's New World Symphony in the words of "Going Home" apparently appeals to many people; certainly the work could not have been sung with more sincerity and feeling than the Ohio singers lavished upon it. Their pianissimos and

NEW YORK MUSIC

humming effects were aurally grateful. Lutkin's What Christ Said threatened at any moment to become a revival hymn. Kurt Schindler's arrangement of an exquisite old Catalan Natividad melody, The Three Kings, was as fine as anything on the program, and its repetition was welcome. The Crueger-Christiansen Father Most Holy and Dickinson's The Shepherd's Story completed the list, but encores were added. The voices of the choir are well balanced, and the singers respond admirably to the direction of their conductor, Dr. John Finley Williamson. He believes in strong contrasts in dynamics and in rhythms; his band seems equally at home in faintly heard phrases and in a truly glorious, ringing fortissimo, in long-drawn slowness and in a lingual swiftness that makes the music scarcely distinguishable from a patter song (as in their singing of the Kopoloff carol). The work of the unnamed soloists, especially the soprano, deserves commendation for its spiritual expressiveness. A. P. D.

Der Freishütz

THE performance of Der Freishütz on Saturday evening, March 23, was far above the average in excellence. The genuinely beautiful music and the well chosen cast were responsible for this. Mr. Bodanzky's orchestra played unusually well, and was loudly clapped after the overture. Maria Mueller as Agatha did some of the best singing that the company can boast of. She handles her large voice with ease and confidence. By way of recognition she was recalled to the stage three times after her big aria. Editha Fleischer was her usual frisky self as the high spirited cousin, and she sang her florid music with surety. Michael Bohnen has one of his best

parts in the villainous Caspar, and the singing was of his best. Laubenthal disappointed because he flatted frequently, and seemed to be in low spirits. Others in the cast were Mmes. Ryan, Flexer, and Falco, and MM. Schuetzenendorf, D'Angelo, Wolfe, Gustafson, and Gabor. The ballet danced colorfully to Weber's Invitation to the Waltz. The staging was imaginative and elaborate, particularly in the Wolf's Glen.


A. P. D.

Der Freishütz

F RANK BISHOP, young Detroit pianist who has won the approval of Ossip Gabrilowitsch for an appearance with the orchestra of his city, gave a memorable debut recital at Steinway Hall on Wednesday evening, March 27. His program brought together some of the finest examples of each period of pianoforte music. It began with the Busoni arrangement of a Bach Prelude and Fugue in D-major, followed by a Nocturne, a Mazurka, an Impromptu, and the Op. 23 Ballade of Chopin. Debussy's Clair de lune had the poetic insight and delicacy of expression which give it life. The brilliant Polonaise by Scriabine, which immediately followed, made a bold contrast with its strong coloring, vigorous rhythms and syncopations. The treatment of the César Franck Prelude, Chorale, and Fugue was broadly conceived; the work appeared in truly symphonic proportions.

Mr. Bishop's playing had so much variety and vitality that it could never grow monotonous. It shows a masterly control of dynamics—at will he plays with the lightness of tone and dexterity of finger that could be ex-

(Continued on page 52)



VICTOR RECORDS

KNABE PIANO

Rosa Bonelle

METROPOLITAN MUSICAL BUREAU
33 W. 42nd St., New York City

TWENTY-THIRD

BACH FESTIVAL

DR. J. FRED WOLLE, Director

Friday, May 10th—ST. MATTHEW PASSION

Saturday, May 11th—MASS IN B MINOR

PACKER MEMORIAL CHURCH

Lehigh University, Bethlehem, Pa.

ALL TICKETS SOLD



SARA MILDRED STRAUSS

ANNOUNCES

A European Course of Observation and Practice in the Dance

THIS SUMMER

Visits to the Schools of: Rudolph Von Laban, Jutta Klamt, Skornel-Strumpey, Mary Wigman, Gret Palucca, Helerau. Also attendance at the Dance Congress, a month's instruction in Salzburg and a week in Paris.

GROUP LIMITED TO 15

For details address:

STRAUSS SCHOOL OF THE DANCE

Studio 825 Carnegie Hall New York

KEMP STILLINGS

VIOLINIST

will teach a Master Class at

Le Zoute, Belgium

June 10th to September 10th

Le Zoute is a seaside resort and offers every opportunity for spending a pleasant summer while giving a serious student the advantages of concentrated work.

Write for information to

The Kemp Stillings Music School
158 East 56th St., N. Y. City

SUMMER SESSION OF SIX WEEKS

JULY 1-AUGUST 10

ZOELLNER CONSERVATORY OF MUSIC

(Founded by Zoellner Quartet)

Degrees granted. State Accredited. By Special Arrangement Academic Subjects Taken at the University of California at Los Angeles.

MASTER CLASS, ALBERT E. RUFF, Author of "Vocal Fundamentals," G. Schirmer, Publisher, Voice Specialist. Famous singers who have studied with Mr. Ruff: Geraldine Farrar, Anna Fitziu, Olive Fremstad, Eugene Cowles, Paul Reimers and Franz Proschowsky.

3839 Wilshire Boulevard, Los Angeles, Calif.

THE ELSHUCO-TRIO

of New York

Founded by Willem Willeke

1929-1930

"The Elshuco Trio upheld the best standards of chamber-music playing hereabouts." Irving Weil.

"They give pleasure at the moment and they produce an impression that lasts." The Monitor.

MANAGEMENT: EMMA JEANNETTE BRAZIER

103 West 80th Street, New York City

STEINWAY PIANO

BRUNSWICK RECORDS

ETHELYNDE SMITH SOPRANO

now completing a five-months' tour of the entire country
announces that she is already booking
for the season of 1929-1930

a ninth transcontinental tour

and

a fifteenth tour of the South and East.

For available open dates in your vicinity
address Miss Smith at

458 Cumberland Avenue, Portland, Maine

THE NORFLEET TRIO CAMP

FOR GIRLS

at PETERBOROUGH, NEW HAMPSHIRE

July 3rd to August 28th, 1929

Directors: The Norfleet Trio

Helen Norfleet, Piano

Catharine Norfleet, Violin

Leeper Norfleet, 'Cello

Board of Advisors:

The Flonzaley Quartet
Mme. Amelita Galli-Curci
Mr. Rudolf Ganz
Prof. Peter Dykema

Mrs. Edgar Stillman Kelly
Miss Julia Williams
Mrs. Maggie W. Barry
Mr. C. M. Tremaine

Ensemble playing, Dalcroze eurythmics, voice, dancing, dramatics, and other arts. Riding, swimming, canoeing, tennis, archery, golf, hand-crafts.

For booklet, address

Secretary, THE NORFLEET TRIO

542 West 112 Street

New York City

NEW YORK MUSIC

(Continued from page 51)

pected of a Landowska pupil; more often he prefers an unforced, powerful, sonorous and rich tone, and when the music requires it, a not unpleasant steely hardness. The occasional over-loudness and blur were due in large part to the smallness of the hall. Mr. Bishop treats his rhythms freely without distorting them; his fondness for liberal, yet legitimate, use of the tempo rubato eliminated all stiffness. He showed a complete intellectual understanding of his diversified music and the ability to infuse his own personality into his interpretations. His playing not only kept our interest, but won our admiration and respect.

A. P. D.

Lea Luboshutz

LEA LUBOSHUTZ, a member of the violin faculty of the Curtis Institute and the first violinist of the Curtis String Quartet, gave a program of her own at Carnegie Hall on Sunday afternoon, Mar. 17. At the outset, in the Corelli-Auer La Folia variations and the St.-Saens Concerto in B-minor, her playing was marked by a tenseness and seriousness that seemed almost austere. The tone drawn from the famous Rossignol Stradivarius instrument was firm and big, except for an occasional scratch due to overmuch vigor. Mme. Luboshutz is one of those players who feels with her intellect, and her readings are thoughtful and calculated, with a rare depth of comprehension. As the program continued a feeling of relaxation, but decidedly not a let down, came into both her manner and her interpretations. She gave the Chausson Poeme with feeling and imagination. Real warmth characterized her last group which was composed of the customary short items—the Kreisler Recitative and Scherzo-Caprice, the Auer transcription of Lensky's air from the opera Eugen Onegin, the Kreutzer-Kaufman Etude Caprice, and the Wieniawski Scherzo Tarantelle. The audience recognized the commanding authority of her style, the breadth of her conceptions, and the soundness of her technical equipment. Harry Kaufman, a fellow teacher, gave admirable support in his dynamically somewhat subdued accompaniments.

A. P. D.

Alice Paton

ALICE PATON, lyric soprano, assisted by Walter Golde at the piano, gave her spring recital at Town Hall on Tuesday evening, March 19, with a program which showed catholic taste. She began with the aria "So shall the lute and harp awake" from Judas Macabees, which showed at once that her voice was in good condition, even, and produced with ease; she maintained the proper feeling for Handel oratorio. Her Italian songs were Donaudy's "Spirate pur, spirate," Cimara's "Matinata," and Paradies' "Quel ruscelletto." Liszt's exquisite "Oh! quand je dors" found particular favor, and Debussy's "Fantoche" had to be repeated. For her aria the singer chose the nowadays seldom sung aria "Bel raggio" from Rossini's Semiramide, in which the *mezza voce* was effectively employed and coloratura passages were rendered with surety, and accuracy, though hardly with brilliancy. The following Lieders were Strauss' "Morgen," Mahler's "Ablösung in Sommer," and Reger's "Waldeinsamkeit." The English songs were of lighter

NEW YORK MUSIC

mood. These were Moir's "When Celia Sings," Piggott's "My Dreams" (with the composer present to acknowledge the applause), Andrews' "Pierrot," a whimsical song that caught the audience's fancy. Phillips' "Wake Up!" Woodman's "April Rain" and Gretchaninoff's "Cradle Song" were the encores of the evening. Miss Paton's voice is not large, but its volume is adequate for the music she chooses; its quality is pleasing, and her technique is sound. Miss Paton is a singer of gentle moods with a light touch for imaginative and bright songs. The audience showed its complete enjoyment of the whole program.

A. P. D.

Elly Ney

ELLY NEY, with a way all her own, had the temerity to offer at the Golden Theatre on Sunday evening, March 17, an entire Schubert program within so short a time after the recent deluge of Schubert centennial observances, and she made of it one of the most refreshing piano recitals of the season. The pianist was in the mood for playing the evening's music, and she gave the impression that although playing primarily for her own pleasure she was indulgently sharing her enjoyment with the audience gathered together in the intimate surroundings of the small theatre. The music sounded personal to both the artist and her hearers. Six Moments Musicaux (Op. 94) made a fine first group; each was delicately colored in such a way as to make it stand out from its fellows. Perhaps the two in A-flat major were the best. Following these were two Impromptus from Op. 142 (F-minor and B-flat major) and the Sonata in D-major. Every phrase of the music was felt from the heart; its lyricism was emphasized by making not only every note of the melodies but even every note of each chord sing. Up to this point her playing had been marked by unusual restraint. But in the final number, the tremendous "Wanderer Fantasy," the famous Ney temperament could contain itself no longer. The music brooded and stormed; amazingly quick arpeggios were followed by breath-taking crashing chords; octave playing reached the *n*th degree of brilliance, with notes of Mme. Ney's invention added to those of Schubert. Mme. Ney's technique is a product of the old school which stressed independence of the fingers and movement from the elbow, but it does not seem antiquated when mastered so completely. Among the encores were the Liszt arrangements of Hark! hark the lark! and Frühlingsglaube, and the Tausig arrangement of the Military March. That the audience was swept along by the originality and power of the artist's performance to an enthusiastic expression of approval it seems almost superfluous to state.

A. P. D.

(Continued on page 54)

BANKRUPTCY PLEA FILED BY ORCHESTRA

A voluntary bankruptcy petition has been filed in the Federal Court by the Beethoven Symphony Orchestra, Inc., which brought its concerts to an abrupt end in New York last October. The petition was signed by Georges Zaslavsky, conductor of the orchestra and treasurer of the corporation.

The Beethoven Symphony had announced thirty-five concerts in New York and sixty-five on tour. Monetary difficulties caused the cancellation of all engagements; and the support of backers, Mrs. Clarence Chew Burger, Mrs. Richard Dorsey and Mrs. M. Sartoris Hirst, was withdrawn. Pledges of \$160,000 were recalled, according to Mr. Zaslavsky, who urged the public to contribute \$100,000 that the enterprise might be continued.

April 10, 1929

HARRINGTON VAN HOESEN



Young American baritone after triumphs in German cities meets with great success in first New York recital.

New York Sun, February 8, 1929.

Harrington van Hoesen, baritone, gave his first New York recital in the Town Hall last evening. Although this young American singer had not been previously heard here, he had already made a tour in Europe and last summer called forth enthusiastic praise from German critics, who were astonished to find a youthful American in such profound sympathy (as one of them expressed it) with the masters of their lied. Mr. van Hoesen was received last night by a large audience, undeniably friendly at the beginning of the exacting program, but unrestrainedly commendatory before the middle was reached.

Mr. van Hoesen proved that he had a fine voice of good range, engaging quality and much flexibility. This voice has been well cultivated and its owner possesses a dependable technic which includes a well equalized scale, excellent intonation, a good production, yielding warm and sentient tone, and a diction of uncommonly high order. This voice is founded on a solid breath control which enabled the singer to spin along phrases with steadiness and with nicety of nuance and to sustain beautiful head tones without which interpretation must always be restricted.

As an interpreter Mr. van Hoesen disclosed valuable gifts and accomplishments.

—By W. J. Henderson.

New York Times, February 8, 1929.

Harrington van Hoesen, baritone, gave a recital in the Town Hall last evening, assisted by Frank La Forge at the piano, and was welcomed as only the few destined for public favor are ever greeted thus early in a musical career. He sang with rare distinction in five languages, with a tone of mellow resonance and depth, with sustained phrase and always expressing emotion. Seemingly a complete artist in the making, this spare and smiling youth bore his quickly earned popularity among delighted hearers as if it were the most natural thing in the world to share intimate enjoyment of lyric noods with a houseful of new-found friends.

Mr. van Hoesen is an exponent of the Frank La Forge Method of Voice Production. For the past few years he has done his entire work in voice and repertoire with Frank La Forge.

Management: HAFENSEL & JONES

LA FORGE - BERÜMEN STUDIOS

Summer School, June 15th to September 1st

SPECIAL COURSES IN VOICE TECHNIQUE AND
LECTURE RECITALS ON PIANO TECHNIQUE
AND INTERPRETATION
WEEKLY RECITALS BY ARTIST PUPILS
IN THE SPACIOUS STUDIOS

ELLSWORTH BELL, Secretary

14 West 68th St., New York, N. Y.

Trafalgar 8993
Telephone:

BLANCHE MARCHESI

ACADEMY OF SINGING
Private and Class Lessons
Personal Tuition
PARIS: 282 Rue de Courcelles
Apply Secretary Above Address



STEINWAY PIANO

PIANIST-HEERMANN TRIO

THOMIE PREWETT WILLIAMS

CONCERT ACCOMPANIST FOR TOURING ARTISTS
CINCINNATI CONSERVATORY OF MUSIC

Mme. CLAY-KÜZDÖ

Voice Specialist

Recently returned from five years in France and Italy, teaching and coaching with the leading masters. Mme. Clay-Küzdö specializes in restoring voices that have been injured or "lost."

Auditions by appointment without charge.

Telephone: Riverside 8141

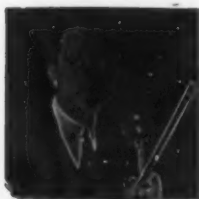
STUDIOS: 21 W. 95th STREET, NEW YORK

PRO ARTE STRING QUARTET

Only few remaining dates for tour beginning February 1st, 1929

BOGUE-LABERGE CONCERT MGT. INC.
130 WEST 42nd STREET - NEW YORK

MASON & HAMLIN IS THE
OFFICIAL PIANO FOR THE PRO ARTE



SOCRATE

BAROZZI

ROUMANIAN VIOLINIST

Season 1928-29 Now Booking

Exclusive Management: ANNIE FRIEDBERG
Fisk Building New York City

COLLEGE of MUSIC of CINCINNATI

Summer Music Study For

PUBLIC SCHOOL MUSIC SUPERVISORS

(VOCAL AND INSTRUMENTAL)

Six Weeks Beginning June 17, 1929 Degrees, Diploma, Certificate
Send for Catalog

ROSATI

ONLY
TEACHER GIGLI'S

Circulars Mailed on Request
Vocal Studio: 24 West 59th
St., New York City
Phone: Plaza 2675

WEAVER PIANOS

An Artistic Triumph

WEAVER PIANO COMPANY, YORK, PA.

HUGO KORTSCHAK

VIOLINIST

Studio:
1157 Lexington Avenue
New York City

Summer Course: June 15 to Sept. 15 at Cummington, Mass.

NEW YORK MUSIC

(Continued from page 53)

The Belgian Band

PEOPLE who are content to admire a band for what it is, without foolishly asking that it sound like an orchestra, will find much to feed their aesthetic sense in concerts given by the Symphonic Band of the Royal Belgian Guards, which made its American debut in the Metropolitan Opera House on March 19. Differing widely in character from American ensembles coming under the same general heading, the Belgian Band is chiefly remarkable for the high grade of its programs, for its virtuosity and for the artistic restraint which Captain Arthur Prevost, the conductor, imposes upon his musicians. To expect that the Belgians will duplicate effects obtained by orchestral associations is to mistake the entire nature of their organization; it is enough that the Belgian Band is itself and that it often, in the course of a performance, effaces memories of other performers.

Bach's Prelude and Fugue in A minor, the overture to "The Bartered Bride," Cesar Franck's Offertory for a Midnight Mass and "Petrouchka," all arranged by Captain Prevost, made up the Belgians' initial program. They played with abundant tone when volume was required, but more often seemed to delight in finer shades and in a finesse as yet unattained by our native bands. Their technic is of the polished kind, and the range of their expression exceptional. Amazing clarity of execution distinguished their playing of the Bach Fugue, which also had a breadth of sentiment and a noble dignity; and the extreme delicacy with which fast measures in the Smetana music were handled was no less cause for pleased astonishment. Richness of color was as evident in subdued passages as in brilliant climaxes, and shading had great variety.

OF interest to musicians, if not of much import to the layman, is Captain Prevost's distribution of instruments. Flutes have the situation given to first violinists in an orchestra, with oboe players in the chairs usually allotted to second violinists and bassoonists taking the place of cellists. Two double basses are the only strings.

The Belgian Band is welcome not only for itself, but for the illustration it furnishes of what European musicians are doing along these lines. That it will give our own bands food for thought and stimulate them to renewed appreciation of their calling is certain.

Giving their second New York concert in Carnegie Hall on the afternoon of March 30, the Belgians proved their versatility by playing Sousa's "High School Cadets" March with a *brio* which lent the music fresh zest and point. Other numbers in a popular vein were British and European marches; but the bulk of the program was made up of works by Berlioz, Mendelssohn, Bach, Chabrier, Strauss and Ravel.

P. K.

NEW YORK MUSIC

Friends of Music

AS the Society of the Friends of Music gathered for its Sunday afternoon revels on March 24, the expectant calm was threatened by the rumour that Carl Friedberg, billed with the piano in Mozart's C Major Concerto, was indisposed. So indeed he was, but Lonnie Epstein came to the rescue and it did not take her long to allay the inevitable suggestion of disappointment.

Someone, of that delightful club dedicated to seeing that nobody gets away with anything, whispered that she had done this thing before in Europe, but that was not the point. Quickly throwing off the sense of heavy responsibility she brought to the platform, by the end of the first movement she was evoking sighs of approval. It was a beautiful and thoughtful performance.

By grace of Signor Gatti, the Metropolitan Orchestra climbed out of their usual pit to compete, rather brutally now and then, with Miss Epstein and render the "Titus" Overture of Mozart. A flashing bit this latter, and they made it scintillate.

The other half of the program was of Brahms, a rather uncommon Brahms, with four songs, harp accompanied, for Women's Chorus and "Parzen Gesang" for the entire chorus. Particularly in the first suite, the Society's singers went a long way towards justifying the plea, expressed in the back of the program, to kind people to render a little assistance toward the consolidation of their position next season.

T. C. P.

"The Elixir of Love"

APPEARING in the Heckscher Theatre in an English version of Donizetti's "The Elixir of Love," the Little Theatre Opera Company registered another success on March 19.

The role of Adina was sung by Eleanor Starkey, who had replaced Helen Ardelle, without rehearsal, at the opening performance in Brooklyn. Although she, too, was indisposed, suffering from an attack of laryngitis, Miss Starkey met the exacting demands made upon her with invincible courage and genuine musicianship. While there were moments of unevenness, both from vocal and histrionic viewpoints, Miss Ardelle more than balanced these with general excellencies which resulted in a commendable performance.

William Hain, the Nemorino, has a voice of superior quality and sang at times with a luscious beauty of tone and much feeling for style.

As Dulcamara, Wells Clary proved an original humorist possessing real wit, though his voice was not as clear as it might have been.

Marion Palmer was charming as Gianetta, accomplishing the little singing required of her with artistic understanding.

The role of Belcore fell to Paul Parks who filled it with the necessary gusto.

Mr. Reddick, conducting, kept the orchestra well balanced.

J. D.

Tibbett's Recital

THE virility and resonance of Lawrence Tibbett's voice have so often been made the subject of complimentary comments that little need be said about them in reviewing the baritone recital he gave in the McMillin Academic Theatre on March 9. Yet one regretfully records that Mr. Tibbett's highest notes, once touched with notable ease, seemed on this occasion to be reached with an effort that resulted in a pinched tone. In his choice of concert material, Mr. Tibbett scrupulously observed the decorum of convention, offering music by Handel, Schumann, Rachmaninoff, La Forge, Somervell and Frank Bridge; but it seemed as if he had not altogether succeeded in eliminating the operatic touch from interpretations of songs that belong wholly to the concert platform.

Mr. Tibbett departed radically from tradition in his readings of Schumann, singing "Ich Grolle Nicht" with unnecessary robustness. In an apparent effort to be individual, he overlooked certain nice

essentials of phrasing and rhythm. Curiously, on the other hand, his treatment of the Prologo to "Pagliacci" was somewhat lackadaisical.

Beginning his program with "Hear Me, Ye Winds and Waves," Mr. Tibbett progressed by way of two excerpts from "The Beggar's Opera" to music in the category of *lieder*, and did some of his best work in Moussorgsky's "Song of the Flea," in which his diction was excellent.

Stewart Wille played the accompaniments and added solos by Schumann and Brahms to the program.

J. D.

Josef Hofmann

THE claim once brought by a English critic that Josef Hofmann was in danger of becoming more interested in piano playing than in the music he played seemed substantiated at Mr. Hofmann's recital in Carnegie Hall on March 24. Here was virtuosity, using the word in its highest sense, raised to such a pitch of

(Continued on page 57)

N. Y. COLLEGE of MUSIC

FIFTIETH SEASON

114-116 East 85th Street, New York
CARL HEIN, AUGUST FRAEMCKE, Directors
HANS LETZ, Violin and Chamber Music;

KARL JÖRN, Vocal, formerly Met. Opera Co.; and 40 other eminent instructors.
Students for individual instruction may enter any time during the season. Send for Catalogue.

VERA CURTIS

PRIMA DONNA
SOPRANO

OPERA, ORATORIO, "OPERA TALKS"

1 East 124th St., New York City

THE COLLEGE OF FINE ARTS

SYRACUSE UNIVERSITY

SUMMER SESSION—JULY 2 to AUGUST 9

Seven under graduate and seven graduate courses for public school music teachers and students. Instruction in piano, voice, violin, organ and cello.

NOTED TEACHERS—Harold L. Butler, Jacob Kwalwasser, William Berwald, Andre Polah, Earl Rosenberry, Robert Forsman, Russell Carter, Jay Fay, Edwin Barnes, Harry Vibbard, Earl Stout, Zeno Nagel.

Reasonable Tuition Rates

All the Advantages of a Large University

CONCERTS, LECTURES, ALL SUMMER SPORTS

For bulletin address, The Secretary, Room 43, College of Fine Arts,
SYRACUSE UNIVERSITY, SYRACUSE, N. Y.

MME. CLEMENTINE ROMUALDO DE VERE SAPIO

VOCAL STUDIOS
Voice Development, Style, Repertoire
100 RIVERSIDE DR., NEW YORK
Telephone: Endicott 8048

The Cleveland Institute of Music

JUNE 24 ANNUAL SUMMER SCHOOL AUGUST 2

Private lessons and individual work in all departments.

Master classes in Piano - Violin - Voice - Cello.

Public School Music.

Summer Normal Course.

Daily Opera and Repertory classes.

Regular Faculty in attendance.

Write for catalogue giving courses, fees and dormitory rates.

MRS. FRANKLYN B. SANDERS, Director

2827 EUCLID AVENUE

CLEVELAND, OHIO

EMILIO ROXAS

Studio: 703 STEINWAY HALL, N. Y.

Vocal Coach to MARTINELLI, and
Teacher of DELLA SAMOILOFF of
Chicago Civic Opera.

Phone: Circle 5161

**MASTER INSTITUTE OF UNITED ARTS**MUSIC OPERA CLASS PAINTING BALLET SCULPTURE ARCHITECTURE
313 WEST 105TH STREET Phone: Academy 3860 NEW YORK CITY**MAESTRO****ARTURO VITA**

883-884 Carnegie Hall, N. Y. C.—VOICE CULTURE & OPERA COACH—Tel. Circle 1358

MARIE SUNDELIUS**SOPRANO**Metropolitan Opera Company
Management: Haensel & Jones
Steinway Hall, New York**LAWRENCE CONSERVATORY OF MUSIC**

A DEPARTMENT OF LAWRENCE COLLEGE

Carl J. Waterman, Dean

Appleton, Wisconsin

LUCREZIA BORI

Baldwin Piano

Victor Records

Direction:

Maud Winthrop Gibbon

129 West 48th St., New York City

Phone: Bryant 8406

JOSEPHINE FORSYTH

Personal Representative:

MRS. LAMAR RIGGS

HOTEL LAURELTON

In Unique Programs of POETRY and SONG 147 West 55th St., New York City

PIANO

YON

World Famous Organist and Composer

For All Public Appearances

Master Classes and Private Lessons

Address: E. HAYNER, 853 Carnegie Hall, New York City

IRENE WILLIAMS

Soprano—Available for Concert and Opera

ADDRESS: 15 WEST 74TH ST., NEW YORK, N. Y.

INSTITUTE OF MUSICAL ART of the Juilliard School of Music

FRANK DAMROSCH, Director—120 Claremont Ave., New York, N. Y.

MAUDE DOUGLAS**TWEEDY**TEACHER OF SINGING
VOCAL ART SCIENCE

Vanderbilt Studios:

15 E. 38th St., New York
Caledonia 0497**GEORGE CASTELLE**

PEABODY CONSERVATORY, BALTIMORE, MD.

Teacher of Hilda Burke, Soprano of the Chicago Civic Opera Company

1911 EUTAW PLACE, BALTIMORE, MD.

AUGUSTA**COTTLOW**

Steinway Piano

Duo-Art Records

Internationally Renowned
PIANIST

Studios: Steinway Hall—709, and

385 Fort Washington Ave., New York

Phone: Wadsworth 2906

HARRIET FOSTER

CONTRALTO VOICE BUILDER AND COACH

Studio: 251 W. 71st Street, New York. Phone, Trafalgar 6756

**THEORY AND A NEW
OPERA***(Continued from page 26)*

vicarious aid to his needs is necessarily incidental and doesn't help a great deal. There are certain moments, certain crises, in the drama when he permits his melodic utterance to deepen and broaden, but these moments are not many and, indeed, they are not movingly enough treated to match the situations.

Pizzetti is, after all, most successful with his choral writing and in the orchestra, probably because he was here not so greatly cramped by his theories. There is a vast amount of music in the orchestral accompaniment to the drama and it is supple in its variety and often enough in its appositeness. But it is of course largely restrained to the subdued requirements of what is sung. Its instrumentation is deliberately economical (brass and percussion are sparingly used) and the result, in the end, is monotony.

The production of the work at the Metropolitan was a generally commendable one, with only an apparent minimum of those peculiar little lapses without which it seems impossible to stage any opera. Tullio Serafin directed the performance and it moved with spirit. He gave a vital impulse to the orchestral stream of sound—sometimes too vital.

But the chief burden of the piece is the role of Gherardo and this was borne whole heartedly by Edward Johnson. He made the part convincing, but he naturally could not make it appealing. There is a tremendous quantity of music to it and this he sang intelligently and, at need, with great power. Maria Mueller was the Mariola and she did her best to humanize what is not a clearly outlined character. Among the twenty-odd minor people in the tale, those handled by Ezio Pinza and Angelo Bada, strikingly accounted for, showed how much better the others might have been if they had been equally well emphasized.

**ST. LOUIS SYMPHONY BOOKS
ARBOS AND GOOSSENS**

The management of the Symphony Society in St. Louis announces that its policy of engaging guest-conductors will be continued during the fiftieth season of 1929-1930. Enrique Fernandez Arbos and Eugene Goossens are already booked.

Mr. Arbos will come early to conduct seven pairs of regular subscription concerts and the usual "Pops." Mr. Goossens will conclude the season with four pairs of programs. Conductors names for the intervening period are not yet announced. Among the soloists will be Maria Olszewska, contralto; Rudolph Ganz, Alfred Cortot and Vladimir Horowitz, pianists; Mischa Elman, Yelley d'Aranyi and Nathan Milstein, violinists, and Louis Bailly, viola player. Sylvain Noak, concertmaster, and Max Steindel, cellist, will appear in a joint program, playing Brahms' double concerto.

S. L. C.

(Continued from page 55)

perfection that anything better of the kind could not be imagined. Here, too, was the famous Hofmann tone in all its splendor and plastic beauty, together with the subtle play of a quick mind and a sure grasp of whatever came to hand. Yet here was not the indescribable spiritual touch which makes one forget a performance in contemplation of the thing performed.

The program was all Chopin and Liszt. Representing the former were the Andante spianato and Polonaise, a waltz and two nocturnes, the Scherzo in C sharp minor and the Barcarolle in F sharp. From the latter we had the D flat Etude, the "Loreley" transcription, "Gnomereigen" and the "Don Juan" Fantasie. Never, surely, have the nocturnes been played with finer shades of color; the physical contour given them was exquisite in its grace, and every note was balanced to a hair. Seldom, if ever, is such music as Liszt's "Liebestraum," an encore, handled with so lovely a singing tone; and the brilliance with which Mr. Hoffman tossed off the "Don Juan" Fantasie was of power unequalled in our memory since we heard Busoni make light of this gigantic mechanical contraption. Then, as an example of elfish speed, clear as crystal, there was Chopin's Waltz in D flat. And so on through encores of the kind commonly referred to as "innumerable."

When it was all over there came to mind a reversal of something said in the long ago about Rubinstein: "It is true he forgets and drops notes under the piano, but I'd rather hear Rubinstein forget than listen to most pianists when they remember."

P. K.

A 'Cellist and a Conductor Depart

Special concert for the benefit of the Pension Fund of the Philharmonic-Symphony Orchestra, at Carnegie Hall, under the direction of Arturo Toscanini; assisting artist: Leo Schulz, solo 'cellist and guest conductor. April 1.

Program

1. Mozart...Overture to "The Magic Flute"
2. Schumann...Concerto for 'Cello and Orchestra, in A minor, Op. 129
Leo Schulz, 'Cellist

Intermission

3. Leo Schulz... "American Overture"
(Conducted by the Composer)
4. Wagner...Prelude and Finale, "Tristan und Isolde"
5. Wagner...Prelude to "Die Meistersinger"

CEREMONIES attendant upon anyone's farewell concert and the official au revoir to such a familiar figure as Mr. Leo Schulz, first 'cellist of the Philharmonic-Symphony Orchestra, are often apt to overwhelm mere considerations of the music involved. There was an exception last week, however. The Pension Fund concerts of the Philharmonic have been unmistakably brilliant affairs in recent years. This most recent event proved to be a double-barreled tribute to Mr. Schulz, retiring first 'cellist of the Philharmonic Symphony, and another revela-

tion of what Wagner and Toscanini may mean.

Another page in this issue ably sums up the remarkable career of a first 'cellist who has played for fifty years with the world's great orchestras and conductors and who has been at a 'cello desk with the New York Philharmonic for thirty years. In the words of a gentleman who praised him the other evening:

"With Mr. Schulz absent from these ranks many of us will have difficulty in recognizing the Philharmonic Symphony."

Glancing at the program above it will be seen that Mr. Schulz appeared in the triple capacity of 'cello virtuoso, composer and conductor. He played the Schumann A minor concerto for 'cello and orchestra, conducted his own "American Overture" received a eulogistic address by Mr. Walter Price, a member of the orchestra's Board of Directors, on behalf of Mrs. Henry M. Alexander, chairman of the Pension Fund Committee, and responded with some brief, sincere and well directed remarks, one of them a tribute to Mr. Toscanini which won a burst of applause and caused the gentleman from Milan to scurry unceremoniously off the stage. Mr. Price also presented Mr. Schulz with a pleasant little purse of \$5,000, a tribute gathered in small sums from the latter's many admirers.

After the attendant ceremonies Mr. Toscanini also conducted. Whenever we are fortunate enough to enter into Mr. Toscanini's interpretations of Wagner it is possible to record but one central and indelible impression, an impression miraculously renewed with the glowingly passionate and sumptuous readings of "Tristan" and "Meistersinger" on this occasion, an impression conveying with undying fire the magnificent heights to which the music of great men through great men can irresistibly rise.

H. N.

Talley Re-enters

MARION TALLEY re-entered the Metropolitan on March 18, singing Gilda in "Rigoletto" to the Rigoletto of Giuseppe De Luca and with Giacomo Lauri-Volpi as the Duke. This was the opera in which Miss Talley was first heard in New York in 1926, and it is probable that no other in her repertoire is so well suited to her capabilities. Curiosity as to how Miss Talley would sing after her temporary absence was soon satisfied. There is little change either in her voice or in her vocal manner. The former retains its girlish appeal, the latter is still in an undeveloped stage.

Mr. De Luca has been in better voice; but he sang, as always, as only an artist of his intelligence and experience can sing. Marion Telva and Leon Rothier had their familiar roles of Maddalena and Sparafucile. Vincenzo Bellezza was happily situated at the conductor's desk.

P. K.

TO PROMOTE BETTER MUSIC THROUGH BANDS

PROMOTION of better music through the activities of bands, and the adoption of a universal instrumentation so that band publications in all countries will be interchangeable, are objects of the American Bandmasters' Association which has been founded by Edwin Franko Goldman. It is also hoped to "induce prominent composers of all countries to write for the band; to establish a higher standard of artistic excellence than has been maintained, and to co-operate in securing a commissioned status for bandmasters of the regular army."

John Philip Sousa has been elected honorary life president, and the board chosen to hold office until the first official meeting, to be held on June 19 in New York, consists of Mr. Goldman, president; Victor J. Grabel of the Chicago Symphony Band, vice-president; Captain Wm. J. Stannard, United States Army Band, secretary and treasurer.

Members include Herbert L. Clarke, director of the Municipal Band of Long Beach, California; Patrick Conway, Conway's Band; A. A. Harding, University of Illinois; Captain Taylor Branson, United States Marine Band; Captain Charles O'Neill, bandmaster at the Citadel in Quebec; Lieutenant Benter, United States Navy Band, Washington, and Arthur Pryor, leader of Pryor's Band.

Discussing the organization, Mr. Goldman says: "It is our object to establish the band in its proper position in the musical world. Many believe the band is inferior to the orchestra; we do not. Just as the orchestra has some advantages over the band, it must be remembered that the band has just as many advantages over the orchestra."

"Through this association we expect eventually to call a congress of bandmasters from all over the world. A standard instrumentation—at least for concert bands—would make it worth while for great composers to write directly for band. They would then have a greater outlet for their music than they now have in the orchestra; firstly, because there are more bands than orchestras and, secondly, because bands play to far more people than do the orchestras."

MISS NICHOLS TO TEACH LEHMANN METHOD

Edith Nichols, of whom Lilli Lehmann speaks as "the first really prepared, most intelligent pupil of mine," will conduct classes according to the Lehmann method in New York, beginning on May 6. The first will end June 7, and a second series will extend from June 17 to July 19, inclusive. Immediately after the second series, Miss Nichols will sail for Europe for her annual association with Mme. Lehmann in the Mozarteum at Salzburg, taking with her a few young women as selected pupils.

The annual convention of the Society of Music Teachers of Iowa will be held at Cedar Rapids on April 17, 18 and 19.



ALTON JONES

"Plays superbly in Town Hall recital."—N. Y. Telegram.

By HERBERT F. PEYSER

IN Alton Jones, who gave his annual recital at the Town Hall yesterday evening, the younger generation of American pianists boasts one of its brightest ornaments. Always a player of brilliant promise and soaring accomplishment, the growth of his art now seems to have quite outstripped prophecy.

This art is at once poised and strong, admirable in continence, drenched in beauty. Behind its controlled power, its sweep of line, its fine sobriety and its profoundly moving expressions may be readily discerned the graces of a cultured mentality and the flowering of a richly fraught and sensitive nature.

Mr. Jones was completely and magnificently master of his means last night. Even the most sanguine could hardly have anticipated the surpassing musicality of the rendering he gave Schubert's Impromptu, op. 90, No. 1, and Brahms' G minor Ballade, or his imaginative and consummate capturing of their every inner rhythm, their subtlest pulse and vibration. And Schumann's tormented G minor sonata emerged from beneath Mr. Jones' evocative fingers cleansed, rapturous, resurgent—a resplendent and victorious re-creation."—N. Y. Telegram.

"His performance of the Schumann sonata was nothing short of superb; the two Brahms intermezzi and a Schubert impromptu were marvels of delicacy, clear articulation and melting tone."—N. Y. World.

"Played brilliantly and with gorgeous and opulent tonal effects."—Brooklyn Times.

"One of the best piano recitals of the season. Clarity, fastidious taste, fine musicianship and ease of manner were shown in his playing of the Schumann sonata."—N. Y. Sun

Mgt. Daniel Mayer, Inc.
113 West 57th St., New York
STEINWAY PIANO

RECORDS

(Continued from page 38)

tucked away in the new filing cabinet and in due time an announcement may be made.

Those sustained penultimate notes which keep the accompanist poised above the piano ready to strike a blow for freedom are admirable platform weapons. They spice a recital with adventure. "Can it last much longer? Will the pitch hold? Is anything going to burst?" But they lose nearly all their charm when issuing from the bowels of an automaton. Sigrid Onegin's two selections are excellently sung. Some of her transitions, as she slips down into the cellar, are thrilling, but the effect of both songs seems to be greatly lessened by those endurance-contest notes at the ends. There is as great a difference between recital and recording practice as there is between stage and screen acting. This exposes one of them.

In other words:

ORCHESTRAL

Suite No. 2, in B Minor. (Bach). Frederick Stock and Chicago Symphony Orchestra. In Four Parts. Arranged for Automatic. Victor.

El Amor Brujo. (Love the Magician.) Suite for Orchestra. (de Falla). Pedro Morales and Symphony Orchestra. In Six Parts. Columbia. Masterworks No. 108.

Spanish Dance from "La Vida Breve" (de Falla). Leopold Stokowski and Philadelphia Orchestra.

Romeo & Juliet—Overture. (Tchaikovsky) Same. Victor. Nos. 6900-6902. Three Records in Album M-46.

Symphony No. 4, in D Minor. (Schumann). Bruno Walter and Mozart Festival Orchestra (Paris). In Eight Parts. Columbia. Masterworks No. 106.

Petrouchka. Ballet Suite for Orchestra. (Stravinsky). Symphony Orchestra. Conducted by the Composer. In Six Parts. Columbia. Masterworks 109.

Concerto in D Major. For 'Cello and Orchestra. (Haydn). Guilhermina Suggia with Orchestra conducted by John Barbirolli. In Six Parts. His Master's Voice.

VOCAL

Norma. Mira, Oh Norma. (Bellini). Rosa Ponselle and Marion Telva. In Two Parts. Victor.

Sept Chansons Espagnoles. (de Falla). Mme. Maria Barrientos. The Composer at the piano. In Four Parts. Columbia Importation.

Lucrezia Borgia. Brindisi. (Donizetti.) Miss Sigrid Onegin.

Alleluja. (From the Motet "Exsultate") (Mozart). Sigrid Onegin. Victor.

L'Amour Sorcier. (Love The Magician). (de Falla). Three Songs, and Sequedille Murcienne. Ninon Vallin, soprano. Parlophone.

MISCELLANEOUS, INCLUDING TWIDDLEY BITS

Sonata in C Minor. (Grieg Op. 45). Piano and Violin. Sergei Rachmaninoff-Fritz Kreisler. In Six Parts. Victor Album M-45. Recorded in Europe.

Siciliana (Respighi) & L'Hirondelle (Daquin-Renié). Harp Solos. Mlle. Henriette Renié. Odeon.

Chauve Souris. Eight Selections with vocal accompaniment by Balieff. Columbia (England).

MEMORIAL AWARDS MADE BY OPERA CLUB

The National Opera Club of America, Inc., of which Baroness Katharine Evans von Klenner is president, awarded prizes in its Victor Herbert memorial contest for singers on March 15. Elsie C. Hurley, soprano, and Miriam Mervis, contralto, both of Baltimore, each won \$100 and a gold medal. Similar awards were bestowed on Edwin Grobe, tenor of South Orange, N. J., and John L. Guernsey, bass of Setauket, N. Y.

Silver medals were given to Katherine R. Rauch, soprano, and Henrietta Scapato, contralto, both of New York; Charles Hammond, tenor, Brooklyn, and James Wilkinson, bass, Baltimore. Winners of bronze medals were Hilda Walstein, Florence Frommelt, William Greene and Henri Leblanc.

The awards were announced at a concert given in the Waldorf-Astoria, New York.

FEDERATED CLUBS ARRANGE NEW YORK CONTESTS

Details of the young artists' and students' competitions prepared by the New York Federation of Music Clubs are given out by the state contest chairman, Daisy Krey, 44 Palmetto Street, Brooklyn. Etta Hamilton Morris is president of the Federation.

A first prize of \$500 and a second of \$150 in the young artists' contest will be awarded in each of the following classes. piano, violin, soprano, alto, tenor, baritone or bass. In the students' contest a first prize of \$200 will be given in each of these classes: piano, violin, 'cello, organ, female voice, male voice.

The state contests will be held in New York on May 1 for singers and on May 6 for instrumentalists. Winners will compete in the district competitions in New York on May 8, and the district winners will compete at the National Biennial in Boston, June 9-15.

JAPANESE TENOR SINGS IN SAN FRANCISCO

By Marjory M. Fisher

YOSIE FUJIWARA, a "Japanese tenor from Milan," came to San Francisco unheralded by press agents and departed without the acclaim of American critics. Writers for the daily press were assembled at Alexander Brailowsky's piano recital some blocks distant when Fujiwara gave his concert; but curiosity and the mere convenience of attending a program in the Fairmont Hotel gold room lured me there in time to hear the second half of a memorable performance. It proved an experience I would not have cared to miss. For Fujiwara is an artist. His art, however, is of the Occident.

It was difficult to believe the singer was a Japanese with but one year's residence in Italy. His singing is unmistakably that of the Italian school. His voice has that beautiful golden quality associated with the finest of Italian tenors and is free from the metallic "twang" which is often noticed in the tones of his countrymen. He sings with the real Latin passion, plus much finesse, and is best in purely lyric-moments—particularly those calling for *pianissimo* effects. At such times his notes have a loveliness comparable to that of the greatest contemporary tenors.

Unfortunately Fujiwara's vocalism does not maintain its artistic level under all circumstances. He is guilty of numerous vocal sins such as over emphasis in moments of dramatic passion, and "scooping" up to the pitch upon occasions when his attack is a bit flat. But he redeems such errors by his sensitiveness to the form and emotional content of a song.

Fujiwara introduced six songs by Japanese composers—three by Yamada, one by Saito, and two by Nakayama. They were interesting, and were interpreted with remarkably expressive nuances. He sang them in Japanese, and followed them with Spanish numbers by Sadero and Barerra sung in their original tongue. Earlier in the evening he had proffered Italian and English songs, proving himself thoroughly cosmopolitan.

HOOGSTRATEN AND COATES BOOKED FOR STADIUM

Willem van Hoogstraten and Albert Coates, the latter as guest, will conduct the Philharmonic-Symphony Orchestra this summer in the Lewisohn Stadium of the College of the City of New York. This announcement is made by Mrs. Charles S. Guggenheimer, chairman of the Stadium Concerts Committee, who states the series will begin on July 5 and continue until August 29. Mr. van Hoogstraten will be in charge until July 25, and Mr. Coates from July 26 to August 15. Succeeding programs are to be directed by Mr. van Hoogstraten.

This will be the Stadium's twelfth season. Adolph Lewisohn, honorary chairman, Mrs. Christian R. Holmes and the Countess Mercati are assisting Mrs. Guggenheimer in arranging the concerts.



MARIE MILLER

Harpist

Will teach in Paris during August and September

Address: Park Central Hotel, New York

Telephone: Circle 8000

STELL

ANDERSEN

Pianist

Management, HARRY and ARTHUR CULBERTSON
33 West 42nd Street, New York City
BALDWIN PIANO

EDITH

NICHOLS

Soprano

Exponent Lilli Lehmann's
Voice Production

"I gladly recommend her as a serious voice teacher."
(Signed) LILLI LEHMANN.

Studio: 222 West 43rd St., New York
Phone: Endicott 8877

BELLE
JULIE

SOUDANT

Teacher of Singing and
Sight-reading at the Institute of Musical Art

Studio: 53 W. 46th St., New York
Phone: Bryant 7265

Phone: Circle 9363

ALFRED MARTINO

Art and Technique of Singing

LOUIS RIGO BOURLIER
Associate Teacher

Studio — 606 Steinway Hall
113 West 57th Street, New York City

Get listed for our periodical—STUDIO-GRAM—Interesting and Educational

JOHN McCORMACK

EDWIN SCHNEIDER, Accompanist

Direction
D. F. McSWEENEY
545 Fifth Avenue
NEW YORK
Steinway Piano

WILLEM DURIEUX

Excl. Mgt. Annie Friedberg

'Cellist

Fisk Bldg., New York

HILDA BURKE

DRAMATIC
SOPRANO

CHICAGO CIVIC OPERA COMPANY

Concert Management: ARTHUR JUDSON, 1601 Steinway Hall, New York

Frederick H.

New York City:
Monday to Thursday,
inclusive.

HAYWOOD

520 STEINWAY HALL, New York

Vocal Studios

Rochester, N. Y.:
Eastman School of Music,
Friday and Saturday.



CAROLINE LOWE

Teacher of Singing
Coaching

Among her pupils are many appearing in
concerts, recitals and musical comedies.

CHICKERING STUDIOS

29 West 57th Street

Plaza 2690

EASTMAN SCHOOL OF MUSIC

OF
THE UNIVERSITY
OF ROCHESTER

HOWARD HANSON, Director
RAYMOND WILSON,
Director Summer Session

Summer Session
June 24 to July 27

**All Departments of the
School Open With
Members of the Regular
Faculty in Charge**

**Special Courses for Teachers
of Public School Music**

Affording Complete Preparation to Meet
Requirements Made by Public School
Courses of Study.

**Courses: Normal Methods by
Charles H. Miller**

Instrumental Music by Sherman
Clute and Karl Van Hoesen
Appreciation of Music by Mrs.
Agnes Fryberger

**Piano Class Teaching by
Ella F. Mason**

**Courses for Teachers of
Piano Include:**

Class in Repertory
by Max Landow
Class in Methods
by George MacNabb

**Courses for Motion Picture
Theatre Organists by Robert
Berentsen and Harold O.
Smith**

**For Catalogue and Information
Address**

Arthur M. See, Secretary
Eastman School of Music
Rochester, N. Y.

GENTLEMEN, MR. SCHULZ!

(Continued from page 33)

"But it's too high!" persisted the boy.
"Then why in Heaven's name can't you
tune it down and let's get started!"

It was only after the misunderstanding
had caused much merriment to the class
that the difficulty was rectified by means
of a footstool.

At eighteen, Mr. Schulz was 'cellist in
the orchestra that Angelo Neumann as-
sembled in Berlin to give the city its
first performance of Wagner's "Ring."
Richter conducted the public performances,
but the rehearsals were drilled by Wagner
himself.

"My recollections of Wagner," says Mr.
Schulz, "are of a kindly, quiet, unassum-
ing gentleman, who conducted with easy,
quiet gestures and scarcely ever raised his
voice. He was the type of gentle, easy-
going, humorous Saxon—the real *gemut-
licher Sachse*."

In 1882 Mr. Schulz took part in Berlin's
first "Parsifal," as well as in Liszt's "Die
Heilige Elisabeth," which the Abbé him-
self conducted.

"Liszt wasn't much of a conductor," says
Mr. Schulz. "He was at his best at his
keyboard or among his pupils. His con-
ducting was too easy, too full of salon-like
elegance to rouse heavenly fire from a
body of men."

IN 1885 Mr. Schulz became a member of
the Berlin Philharmonic, and toured
Germany and Holland. The following year
Bruch heard him play his "Kol Nidrei,"
and invited him to Breslau to play it there,
as soloist with him. The year 1886 saw
him back in Berlin, where he took part in
the Bülow-Brahms festival. The music of
the festival concerts was made up entirely
of the works of Beethoven and Brahms,
and the two celebrated conductors took
turns in directing. Bülow led when Brahms
played the solo parts, and Brahms directed
when Bülow was at the piano. At the
end of that year Mr. Schulz went to
Leipzig, to become 'cello soloist at the
Gewandhaus under Mahler, Nikisch, and
Reinecke.

"Mahler was just beginning to hew out
his own path in those days," says Mr.
Schulz. "He was then second conductor
at the Leipzig Opera, beginning to make
himself known for his fiery magnetism and
his daringly imaginative readings." The
same year, Mr. Schulz played with Rubin-
stein "who was always glum, morose, and
altogether rather terrifying."

When Nikisch came to America in 1889,
he persuaded Mr. Schulz to come, too. For
nine years he remained in Boston at the
'cello desk and also as soloist with the
Boston Symphony, conducting the "Pop"
concerts and teaching at the New England
Conservatory of Music. When he came to
New York in 1899 he found himself fairly
well-known to the symphony-patronizing
public.

"In 1899 Seidl had just died," says Mr.
Schulz, "and Paur was supposed to take
his place as leader of a permanent or-
chestra. The plans for the permanency
fell through, however, and the orchestra

was never much heard from. It was then
that I joined the Philharmonic, which was
also suffering from lack of permanency.
We had eight concerts a season, with
exactly one rehearsal before each. At
that time, too, the New York Symphony
was in a bad way. It had to struggle
valiantly to keep its bit of breath from
being snuffed out. Altschuler, Manoli,
Mannes and I did what we could to help.
We reorganized—I became vice-president
—and gave a series of concerts on shares.
The organization had a certain amount of
patronage from summer concerts at Rav-
inia Park and Willow Grove, and our
share-work kept it going over the winter.
When we were in good order, Damrosch
brought Felix Weingärtner over, and it
was his tour that scored the definite suc-
cess that may be said to have transfused
second life into the New York Symphony.
During that tour we had a funny ex-
perience. Weingärtner had a clause in
his contract whereby he was not only to
lead all performances, but to accompany
all soloists as well. When we had reached
the middle of our tour we got a tenor
soloist who was pretty dreadful. Weing-
gärtner rehearsed with him once or twice
and came out at last tearing his hair and
saying that he could not and would not
play for him, even if it cost him his con-
tract. So we practised a shameful decep-
tion. Without making any to-do that
might have been troublesome back in New
York, where the contract lay, Weingärtner
simply withdrew and I accompanied the
terrible tenor!"

By this time, Mr. Schulz had become an
American institution. In 1902 he became
teacher and conductor at the National
Conservatory, after Dvorak left that post,
and for the five years following he taught
at Yale as well. In 1904, when Richard
Strauss visited this country, Mr. Schulz
played several ensemble concerts with him,
giving the premiere of Strauss' "Cello
Sonata with the composer at the piano.

The famous musicians with whom Mr.
Schulz has played include Brahms, Wag-
ner, Liszt, Tchaikovsky, Rubinstein, Bruch,
Saint-Saëns, Scharwenka, Bülow, Dvorak,
Davidoff, Grieg, Clara Schumann, Nikisch,
Reinecke, Mahler, Weingärtner, Joachim,
Colome, Sarasate, Wilhelmj, Busoni, d'Al-
bert, MacDowell, Paur, Richard Strauss,
Furtwängler, Mengelberg and Toscanini.

"And now ask me who is the greatest
of the conductors," says Mr. Schulz, "so
that, without a moment's hesitation, I may
answer—Toscanini. Regarding him both
as a musical scholar and as a leader of
men, I can think of no one in my ex-
perience to equal him. Toscanini's musical
memory is nothing short of uncanny. It
is well-known, of course, that he conducts
performances without score; but at re-
hearsal he never uses one either. Once he
has seen a score, each bar of it is fixed
in his brain as though engraved there
from a photographic plate. From memory
he will call for certain effects in the sixty-
fourth bar of this movement, or the eighty-
ninth of that. When he looks at a score

the first time, he holds it very close to his eyes; he is near-sighted, and he squints when reading. He glances through it with no more effort than reading a page in a book, and the notes are fixed in his mind forever. We played Schelling's 'Artist's Life' with him recently, and Schelling was present at rehearsals. The work, you know, consists of a number of intricate variations. When Toscanini—who had looked over the score only a short time before—explained them, clarified them, played them entirely from memory, Schelling was amazed. 'He knows the work far better than I do!' he exclaimed.

"So much for Toscanini's musical knowledge. Entirely apart from that, he has the real leader's power over men. If he weren't a musician, he'd make an unsurpassed general. People will follow him. Two days of rehearsing under him, and the organization loses its marionette-like quality and becomes re-born, with new life and new blood. You can't explain it, but it's so. Nothing short of perfection satisfies him, and he demands it all the time. If something—that he hasn't had time to explain—doesn't suit him at a first rehearsal, he gives way to rage, waves his arms about and swears at us in Italian. But later, when it goes better, he calms down, and all is again genuinely cordial.

"VON BÜLOW was highly excitable. He used large gestures and sang and acted while he directed. Brahms was extremely rough in manner. He was rough in his playing, too. He wrote elaborate technical passages—but he couldn't always play them himself. Once when Brahms was playing the solo part in one of his own concerti, he played it so roughly that Richter, the conductor, called him to account for it. 'We can't follow you—the men can't keep up. You'll have to play—well, a little more cleanly!' Brahms grew furious. 'That's the way I play!' he cried, 'I can do no differently. You'll take my playing as it is or not at all!'

"Nikisch, on the other hand, was extremely refined in his conceptions, his manners, his deportment towards the men. Everything had to be almost in school-room order for him—even the angle of his cuffs against his wrist! Reinecke was famous for the vigor with which he hated Wagner. An amusing incident is bound up with that. Once a year the Gewandhaus Orchestra gave what was called the King's Concert; that is, the King of Saxony attended the performance, and naturally he indicated what was to be played. To Reinecke's horror one year the King commanded the Prelude to 'Lohengrin.' Now it was hard enough for Reinecke to have to conduct Wagner, but the worst came at the final rehearsal—a public affair for which seats were bought and where all the applause that was forbidden with the King in the house could hold full sway. This day the enthusiasm for 'Lohengrin' was so great that Reinecke had to repeat the Vorspiel! It was almost too much for him to bear and the men had a good joke about it for weeks to come.

"'Lohengrin' puts me in mind of an-

other incident, bound up this time with the extraordinary reception Saint-Saëns got in Berlin. Saint-Saëns had published a book against Wagner, and a few months later came to Berlin as soloist with the Philharmonic. He was an eminently dignified figure, with great poise and feeling for decorum and propriety. To his chagrin, then, the moment he stepped out on the platform the Berlin public, loyal to its Wagner, set up cries of 'Raus mit ihm! Raus mit ihm!' Well, Saint-Saëns managed to overcome this, painful as it was, and began to play. He was playing his own Second Piano Concerto, and there is in that a tremolo passage not unmindful of 'Lohengrin.' The public was quick to catch the similarity. Hardly had he finished the passage when, in the midst of his playing, new cries went up of 'Lohengrin! Lohengrin!' It was a dreadful experience for Saint-Saëns, and an unprecedented outburst on the part of the Berliners.

"Looking back over my life in music I only wish that the old days of real music might come back; days of genuine enthusiasm and musical feeling when composing was the result of musical exuberance and not simply of a mechanical eyeing of the means of greatest effect. When I am asked who are the greatest new composers, I say Bach, Beethoven, Mozart, Schubert, Schumann, Brahms and Wagner. There have been no great ones since. A grave reason for this is that clever externalisms are permitted to count as music. Today, a composer need have no genuine musical inspiration to 'get away with murder.' He has simply to observe the peculiarities of the 'movement' and keep a weather-eye on the effect he hopes to make on public taste. I cannot admire these modern pieces that are built out of an imitation of some entirely unmusical noise. Not because I am old-fashioned, but because noise-imitations aren't music."

Mr. Schulz' own compositions include a symphony, an overture, an orchestral suite, a cantata, three string quartets, a trio, a quintet, songs, and a number of pieces for his own instrument.

Although his life has been devoted to music, Mr. Schulz has earned a reputation as a wit and comedian. At a party in the home of the banker Mühsam, in Berlin, Schulz, after having played a 'cello solo, gave an inimitable imitation of Liszt at the piano. One of the guests, who arrived late, approached Mr. Schulz after and asked whether his services might be engaged for a party of his own. Mr. Schulz agreed.

"What music would you like me to prepare?" he asked.

"Music?" murmured the gentleman.

"Yes; what 'cello works do you prefer? Something of Popper's?"

"Oh," in astonishment, "do you play the 'cello too? I wanted to engage you for the Liszt imitation!"

Paul J. Weaver, who has been director of music at the University of North Carolina since 1919, has been appointed Professor of Music in the College of Arts and Sciences of Cornell University.

HAENSEL & JONES

Announce

SYLVIA LENT

Violinist

Under Their
Management



"It was beyond question that the accurate, tasteful and sincere performance of the young woman gave much pleasure."—*New York Sun*.

"Sylvia Lent is a rare artist."—*Boston Christian Science Monitor*.

"Miss Lent is unquestionably one of the finest musical talents of young American womanhood today."—*Philadelphia Public Ledger*.

"This artist has a great claim to the title of being the best woman violinist in America."—*Washington Post*.

"She is a splendid artist."—*Atlanta Constitution*.

Direction:

HAENSEL & JONES
Steinway Hall, New York

ESTABLISHED 1857



PEABODY CONSERVATORY

OTTO ORTMANN, Director

BALTIMORE, MD.

The oldest and most noted Conservatory in the Country. Circulars mailed.

LIELA A. BREED

Specialist in
VOICE PLACING

STUDIO
622 FINE ARTS BLDG.
CHICAGO

ALBERT STOESSEL CONDUCTOR

New York University, New York

HEMPEL

Management

R. E. JOHNSTON

1451 Broadway, New York
STEINWAY PIANO

Philharmonic Orchestra of Los Angeles

W. A. CLARK, JR., Founder

GEORG SCHNEEVOIGT, Conductor

Spring tour through the
Northwest starting
April 29, 1929

Tour Manager:
GEORGE LESLIE SMITH
424 Auditorium Building
Los Angeles

REVENUE DECREASES

The Bureau of Internal Revenue, Treasury Department in Washington, reports that revenues from admissions to opera, concerts and other amusements in February decreased greatly. In February, 1928, returns from this tax totalled \$1,795,113.25. In February of this year the total was only \$456,936.18.

A. T. M.

BERLIN PREPARES FOR INTERESTING LATE SPRING SEASON

DECENTRALIZATION GIVES MUSICAL LIFE VITALITY

By Dr. Paul Stefan

BERLIN is at the present time—if one excepts Russian centers—the most interesting musical city of Europe. What one can hear in the line of new works and revivals surpasses anything to be obtained elsewhere in such plenty and variety.

In addition to its regular fare, Berlin is preparing for the late Spring, and for the first time, four festival weeks. With what thoroughness they are arranged is to be seen from the fact that Toscanini and the entire ensemble of the Milan Scala Opera have been invited to give five performances, and the invitation has been accepted.

The Province of Prussia—not so long ago the very Empire itself—works hand in hand with the city of Berlin to further music. Berlin has three great opera houses, whereas Vienna has only one. Two of these are maintained by the State, and one by the city; but all of them are under a single general direction, and the personnel of one must be available to help out either of the others. The musical leaders are Bruno Walter, Otto Klemperer, and Erich Kleiber. The great orchestral concerts are conducted by these three, and also by Wilhelm Furtwangler.

The process of decentralization in Germany—the historical evolution of the present-day German Republic from many small states—is still going on. It gives to the musical life of the country an especial vitality.

Great as is the significance of Berlin as a musical city, it is in no sense a center to which everything is drawn, as Paris, for instance, is. Many medium-sized and small cities take pride in the fact that they are quite independent of Berlin. From this fact comes the endless interest and variety of programs, the large number of performances and performers, and the rivalry between principal cities.

To name only the largest and most important centers: to the eastward of Berlin there are Breslau and Königsberg. Breslau has—under the stirring direction of the intendant, Turnau, formed a united body of its opera and its symphony orchestra. The latter, under the name of the Silesian Philharmonic, gives concerts on tour throughout that province, and also visits the country bordering on Poland. Königsberg has elected Hermann Scherchen, the well-known conductor, to be its general music director. He has the leadership not only of its opera and concerts, but even of its radio programs.

In the center of Germany there are Dresden, with the noted Opera under Fritz Busch; and Leipzig, with its Opera under Gustav Brecher, where "Jonny spielt auf" had its world-premiere; in the latter city

there are also the historic Gewandhaus Symphony Concerts, most of which are now led by Bruno Walter.

An extensive activity in Thuringia includes numerous small former Court Theatres which were supported by the noble houses in many small cities. The most significant of these are now in Weimar and Gera. In the latter the former ruler of the province still has his residence and his son, the former hereditary prince, is leader of the theatre.

In southern Germany there are the important opera houses of Munich (under Knappertsbusch), Stuttgart, and Karlsruhe. Especially influential is the Frankfort Opera, in whose life the modern note is prominent. Frankfort is the leader of the great Rhineland musical activity, which includes also the theatres in Mannheim, Cologne, Düsseldorf, and Duisburg; the concert organizations of Bochum, Münster, and Essen. But also in many smaller cities there are opera theatres and symphony orchestras, as well as oratorio concerts on a large scale.

The German radio organizations everywhere add to the programs of theatres and concert halls. These groups have excellent music directors, and the State also has a certain control of the broadcasts. One can say that radio listeners in Germany today may hear the best music, especially from Berlin, Leipzig, and Cologne that could be desired.

Important changes in personnel are about to take place in German musical life. Clemens Krauss, leader of the Frankfort Opera who is now on guest conducting in America, has been called to Vienna to lead the State Opera; and it devolves upon Frankfort to find an artistic general director and a first conductor. As general director, Joseph Turnau from Breslau has been engaged. He will bring his gifted young stage director, Dr. Herbert Graf, with him. Breslau thus has to fill its vacancies. In the first conductor's post in Frankfort, Krauss is being represented by Josef Krips, a young Viennese, who formerly was first conductor in Karlsruhe.

HOME SWEET HOME IS EASIER

A musical milestone of some sort or other was the recent presentation to President Hoover of a gold harmonica from the Children's Harmonica Band of Lake Worth, Fla. Representative Ruth Bryan Owen told Mr. Hoover the children hoped he would learn to play America. Perhaps a practice period of fifteen minutes before each cabinet meeting can be set aside for the President.

EUROPEAN FESTIVALS TO LAST THROUGH SUMMER

GENEVA PROGRAM UNDER WAY WITH MANY OTHERS TO FOLLOW UNTIL LAST OF OCTOBER

EUROPEAN festivals, which began this month, will continue almost without interruption until the end of October.

The program of the Geneva Festival of the International Society for Contemporary Music began April 7 and will close April 14.

The following is a list of other important assemblies:

April 7-10, Barmen; third Rhenish Music Festival.

April 8-15, Berlin; Congress for Musical Education.

End of April, Dresden; Mozart Concerts, soloist: John Amans.

May 1-8, Baden-Baden; Concerts with the Berlin Philharmonic Orchestra, Wilhelm Furtwangler conducting.

May 21-25, Heidelberg; Heidelberg Music Festival, with Furtwangler.

Whitsuntide, Dusseldorf; Ninety-ninth Lower Rhenish Music Festival.

May 29 to June 2, Jena; Brahms Festival.

End of May to end of June, Berlin; Berlin 1929 Festival Plays. Concerts: Berlin and Vienna Philharmonic Orchestras; Historical Concerts in Potsdam and the Charlottenburg Palace. Opera: thirty operas by Mozart, Wagner, Richard Strauss and others, with guest artists. Theatre: Festival Performances and Premieres by Max Reinhardt.

June-August, Berlin; Master Courses of the German Institute for Foreigners in the Charlottenburg Palace. Director: Wilhelm Furtwangler, Teachers: E. d'Albert, E. Fischer, W. Gieseking, W. Hess, Szigeti, C. Schuricht, A. Einstein, H. Leichtentritt, C. Sachs, A. Weissmann, J. Wolff.

In June, Dresden; Festival Plays of the State Theatres and Chamber Music Week.

In June, Duisburg; Operatic Festival and Chamber Music Week of the General Germain Music Association.

June 8-18, Leipzig; Seventeenth German Bach Festival and Congress of the New Bach Society.

June 15-17, Bruchsal; Historical Palace Concerts.

June 22-28, Wurzburg; Eighth Wurzburg Mozart Festival.

June 24 to July 7, Berlin; Advanced Course in Music for Foreigners, arranged by the Central Institute for Education and Instruction.

June 29 to July 1, Nuremberg; Second Nuremberg Singers' Week.

Middle of July, Baden-Baden; German Chamber Music Festival (German Music).

July 23 to August 30, Munich; Wagner and Mozart Festival Plays.

End of July, Freiburg; Upper Rhenish Church Music Festival and Minster Plays.

Beginning of August, Salzburg; Mozart Festival.

In August, Zoppot; Forest Operatic Festival Plays.

September 2-7, Baden-Baden: Chamber Music Festival (Classical Music: Flesch, Friedberg, Piatygorzski).

October 1-6, Mainz; Congress of Music Pedagogues.

October 14-20, Hanover; Congress for School Music.

GOOSSENS PROGRAM GIVEN IN PROVIDENCE

Outstanding among recent Providence events was the appearance in Memorial Hall of Eugene Goossens in a program of his own compositions. He was assisted by Gertrude Ehrhart, soprano; Nicholas Slonimsky, pianist, and the Burgin string players of Boston—Richard Burgin, Robert Gunderson, Jean Le Franc, Jean Bedetti and Jacobus Langenendoin. This splendid concert was made possible by Mrs. Edgar John Lownes, who, as the head of the Providence Music League, has arranged many notable bookings.

With an orchestra of thirty and a chorus of two-score, the Columbia Grand Opera Company gave "Cavalleria Rusticana" and "Pagliacci" in Providence on March 11. Francesco Barone conducted, and Charles H. Wagner was in general charge. The casts included Iride Pilla, Bernadette Beaudry, Charles Wagner, Antonio Netto, Miriam Southwick, Marguerite Porter, Edward Ransom, Rocco Pandiscio, Cosmo DiCurcio, Rodolphi Janson-LaPalme.

The annual concert of the Monday Morning Musical Club, with Mrs. Harold J. Gross as president, was given in Memorial Hall for the benefit of the Student Loan Association. Club members taking part were Elsie Lovell Hankins, Beatrice Warden Roberts, Marion Lovell, Helen Schanck, Helen Keenan, Elizabeth Allsop, Geneva Jefferds Chapman, Mary Stockwell Hiller, Berrick Schloss, Harry Hughes, and Christine Gladhill.

Dorothy Horan, mezzo-contralto, pupil of Harriot Eudora Barrows, gave a recital in Churchill House, on March 14, assisted by Eleanor Leutz Diemer, Boston 'cellist, and Beatrice Warden Roberts of Providence, accompanist.

N. B. P.

The Cudahy Municipal Chorus in Milwaukee is under the management of the vocational school system and the direction of Oscar Kluck. It appears at civic functions and is available for a variety of community services. Regular concerts are also given every season, when more formal programs are provided.

GINA PINNERA has been engaged as soloist with the Minneapolis Symphony Orchestra for concerts next season.

EMMA CANNAM SOPRANO

CONCERT RECITAL ORATORIO
325 Orchestra Bldg. Chicago

WILLIAM THORNER

at the solicitation of many Singers
and Students will spend the season in

LOS ANGELES

620 S. Gramercy Pl. FITzroy 8134

A N D R É SKALSKI

CONDUCTOR - PIANIST

MASTER PEDAGOGUE
LECTURE-RECITALIST
OF INTERNATIONAL REPUTATION

200 Fine Arts Bldg., Chicago, Ill.

STAGEFRIGHT

Nervousness and apprehension can be
cured.

Short course of instruction.

MARY LOUISE GOODHUE

125 Charles Street Boston, Mass.
Liberty 0982 Haymarket 6548

RICHARD McCLANAHAN

Matthay Representative
Intensive Six Weeks
Course—June 26 to August 2

LECTURES—LESSONS—
PLAYING CLASSES

For further details address

711 Steinway Hall
New York City

323 W. 57TH ST. NEW YORK, N. Y.
Phone: Columbus 6409

HALF PRICE MUSIC SHOP

Everything from a Five-Finger Exercise
to an Opera or Symphony Score
We Buy and Exchange



50th St. and 7th Ave.
Under Personal
Direction of
S. L. ROTHAFEL
(Roxy)

People of discriminating
taste enjoy Roxy's with the
best in motion pictures,
with sound and divertisse-
ments. Roxy Symphony
Orchestra of 110—Entranc-
ing Ballet—32 Roxyettes.



EVERETT MARSHALL

American Baritone
Metropolitan
Opera Company

Management: R. E. JOHNSTON
1451 Broadway New York City

ZAVEL ZILBERTS

School of Bel Canto Teaching
Studies: Room 1013, Carnegie Hall,
New York
Residence: Room 1013, 35 Hamilton Place,
New York—Edgcomb 3781

VITTORIO TREVISAN

BASSO
CHICAGO CIVIC OPERA
Vocal Studios
4412 Fine Arts Building, Chicago, Ill.
Phone 4106 Wabash



CHARMBURY

Pianist
Instructor

611 Steinway Hall
New York Circle 4056

ARTHUR ALEXANDER

Composer, Conductor and
Teacher of Singing
7024 Melrose Ave. Whitney 7515
HOLLYWOOD, CALIF.

DR. ARTHUR D. WOODRUFF

TEACHER OF SINGING
Studio: 810 Carnegie Hall
New York City
Mondays in Philadelphia Tel. Circle 0321

Mme. PILAR-MORIN

SINGING—DRAMA—OPERA

mise-en-scene in
Italian, English and French
Studio of the Theatre
320 Central Park West, N. Y. C.
Tel. Schuyler 4348

ISABEL MOLTER

DRAMATIC SOPRANO

Recital Management ARTHUR JUDSON
Steinway Hall, New York City

FRANCESCO DADDI

Specialist in Voice Placing—Rudimentary Training
for Beginners—Coaching for Opera and Recitals
720 Fine Arts Bldg., Chicago, Ill. Harrison 5755

PHILADELPHIA'S GUEST SEASON ENDS WITH KRAUSS

FORTNIGHT SEES PROCESSION OF OPERA BY LOCAL
COMPANIES AND THE METROPOLITAN

By H. T. Craven

CLEMENS KRAUSS, last in the procession of Philadelphia Orchestra guest conductors this season, has made a favorable, but hardly an electrifying or epochal impression in Philadelphia. He controls his instrumentalists with admirable authority, displays a sensitive regard for balance and shading, and reads rather more intellectually than emotionally. His methods make at time for a certain dryness, but also for lucidity. As a program maker Mr. Krauss exhibits a gratifying regard for authentic music old and new, rather than for experimental by-paths. His enthusiasm for Richard Strauss is supported by penetration and clarity of treatment.

Mr. Krauss' opening program, played on March 8, 9 and 11, consisted of the "Also Sprach Zarathustra," vividly articulated, and the "Eroica" Symphony of Beethoven, presented with all the "repeats." At the concerts of March 15 and 16, he submitted an engaging Ballet Suite by Max Reger in five parts, with Pierrot-Columbine connotations; Mozart's "Serenata Notturmo," the "Dance of the Seven Veils" from "Salome" and Beethoven's Seventh Symphony.

Operatic events within a fortnight included a disappointing "Tristan" by the Metropolitan Opera, with Gertrude Kappel and Lauritz Melchior in surprisingly poor voice, and an uninspired reading of the score by Artur Bodanzky; a rousing "Tosca," by the local Pennsylvania Company, with Giovanni Zenatello, Pasquale Amato and Bianca Saroya as principals and Federico del Cupolo conducting; a very satisfactory "Madam Butterfly" in English by the Civic troupe, with Paul Althouse, Helen Stanley, Nelson Eddy, in leading roles and a baby that cried and had to be removed; a Metropolitan "Boris" that began rather indifferently and worked up to stirring effectiveness, with Feodor Chaliapin; an excellent "Tosca," by the Civic, with Norberto Ardelli, Ivan Ivantsoff and Leone Kruse; and a "Rigoletto" by the Philadelphia Grand Opera Company that introduced John Charles Thomas, registering great success in the name part; Sofia del Campo, a vocally competent Gilda, and the capable tenor, Joseph Wolinski as the Duke.

Arturo Toscanini paid his only visit to Philadelphia this season on March 4, conducting the New York Philharmonic-Symphony Orchestra in the Academy of Music—scene of all the performances listed above. He drew an enormous house which indulged in ecstasies over a program that was not particularly well balanced. The list consisted of the D major Symphony of Mozart, Respighi's "Feste Romane," the "Iberia" of Debussy and the overture to "Tannhäuser." It was Toscanini who glorified these works, among which the

Respighi scarcely seemed worthy of the expenditure of such imperial interpretive genius.

CHICAGO OPERA VISITS LOS ANGELES

FOUR performances were given in Los Angeles by the Chicago Civic Opera Company on March 8, 9 and 11.

"Norma," with Rosa Raisa in the title role and Charles Marshall, Coe Glade, Chase Baromeo, Alice d'Hermanoy and Louis Derman in the cast, attracted a capacity audience on the opening night. Giorgio Polacco was in charge of the orchestra. Mary Garden cast a spell over those who heard Massenet's "Thais" the following afternoon. Roberto Moranzoni was at the helm, and Jose Mojica and Cesare Formichi had prominent parts. Alice Mock substituted for Edith Mason in "Faust," when Charles Hackett gave a colorless performance in the title role, with Virgilio Lazzari running a close second for inconspicuous success in a conspicuous part. First honors went to Richard Bonelli, who sang and enacted Valentine with distinction. Coe Glade was a comely Siebel and Maria Claessens the Martha. Mr. Polacco supplied the chief lustre with a spirited reading of the score. "Lohengrin" brought the engagement to a close with Rene Maison, Marion Claire, Robert Ringling and Maria Olszewska in the principal roles. Henry Weber conducted. The booking was in charge of L. E. Behymer.

Artur Rodzinski, assistant conductor of the Philadelphia Orchestra, returned to Los Angeles for two guest appearances as leader of the Philharmonic on March 14 and 15. Remembered favorably from last season, he chose a program of considerable proportions. Beginning with Brahms' First Symphony, he extracted much of its essence, and later brought out the orchestra's finer qualities in Debussy's "The Sea" and Kodaly's "Hary Janos."

The women's committee is making progress in its campaign for new Philharmonic subscribers for next season. Several Biltmore luncheons and much speaking has brought more than 100 new names.

Georg Schaevoigt led the Philharmonic's tenth Sunday afternoon concert on March 10. A rainy day and a rather lugubrious program did not contribute much to the enjoyment of the occasion, especially as the announced soloist, Leona Neblet, violinist, was indisposed and unable to appear. Henry Schoenefeld conducted his own composition, "The Mystic Isle." Tchaikovsky's Elegie for strings, a Sibelius suite, Rimsky-Korsakoff's "Dobynoushka," and Strauss' "Death and Transfiguration" completed the program.

H. D. C.

Perry Averill

BARITONE

TEACHER OF SINGING

Studio: 215 West 91st Street, New York
Telephone: Schuyler 1346

Helen Allen Hunt

CONTRALTO

TEACHER OF SINGING

543 Boylston Street Boston, Mass.

Charles Gilbert Spross

PIANIST and COMPOSER

Address: Poughkeepsie, N. Y.
Telephone: 584 Poughkeepsie

Harriot Eudora Barrows

TEACHER OF SINGING

37 Commonwealth Ave., BOSTON

Mrs. J. Harrison-Irvine

Coach—Accompaniste

Voice—Piano

1013 Carnegie Hall, New York Circle 1350

Frederick Schlieder

Mus. M., F.A.G.O.

Science and Art Blended in Creative Expression—Author of "Lyric Composition Through Improvisation"

The Olcott, 27 West 72 St., New York, N. Y.

Arthur Baecht

VIOLINIST

CONCERTS RECITALS INSTRUCTION

Metropolitan Opera House Studios
Studio 45 Tel. Penn. 2634
1425 Broadway, New York City

Isidore Luckstone

TEACHER OF SINGING

260 West 72nd Street - - New York
Telephone: Trafalgar 4119

Charles Tamme

TEACHER OF SINGING

Studio: 2231 Broadway, New York
Telephone: Trafalgar 3614

Susan S. Boice

TEACHER OF THE ART OF SINGING

Steinway Hall, Studio 717, New York
Residence Telephone: Plaza 7938

Mrs. John Dennis Mehan

VOICE EXPERT—COACH—REPERTOIRE

Studio: 70 Carnegie Hall, New York City
All Appointments by Telephone—Circle 1472
Season 1928-29 opens Sept. 10th.

Theo. Van Yorx

TENOR

TEACHER OF SINGING

Studios: 4 West 40th Street
Telephone: Pennsylvania 4792

William S. Brady

TEACHER OF SINGING

Studio: 137 West 86th Street, New York
Telephone: Schuyler 3580

David H. Miller

TENOR

TEACHER OF SINGING

1787 Sansom Street
PHILADELPHIA
Phone: Rittenhouse 9113

Claude Warford

TEACHER OF SINGING

4 West 40th Street, New York
Telephone 4897

BUCCINISCHOOL OF LANGUAGES
Est. 1909
5 Columbus Circle

That most musical language, Italian, should be the first step in vocal study. To obtain the true Italian expressive, resonant voice let Miss Buccini, gifted with imparting qualities, take care of you.

Homer Mowe

VOICE TRAINING

166 West 72nd Street, New York
Telephone: Endicott 2165

Walter S. Young

TEACHER OF SINGING

20 East 59th Street, New York
Telephone: Regent 10131

Ernest Carter

COMPOSER—CONDUCTOR

Address: 115 East 69th Street, New York
Telephone: 8623 Rhinelander

Meyer PosnerCOMPOSER
CONDUCTOR

Teacher of
HARMONY, COUNTERPOINT, etc.
Address: 1976 Lexington Avenue, New York
Telephone: Harlem 0391

**Hotel
Great Northern**

118 W. 57th St. New York City
The Leading Hotel on "Music Row"
Rooms with bath \$3.50 to \$5.00
(for two) \$4.50 to \$6.00
Suites \$6.00 to \$9.00

V. ColombatiVOICE PLACEMENT
COACHING

Teacher of Josephine Lucchese
Studio: 220 West 70th Street, New York
Phone: Susquehanna 1980

Carl M. Roeder

TEACHER OF PIANO

Technique, Interpretation, Normal Training
Studios: 603-604 Carnegie Hall, New York
Phone: Circle 1350
Residence Phone: Wadsworth 0641

**INDIANA SCHOOL TEACHERS
BOOKED FOR MUNICH**

The staff of Indiana University School of Music, Bloomington, of which B. Winfred Merrill is dean, will conduct a summer school course at the State Academy of Art in Munich, in response to an invitation from the Bavarian government. Accompanied by students, the party will sail from New York June 15, and will visit universities in London and Paris. It is planned to reach Munich on August 9. Instructors, in addition to Dean Merrill, will be Ernest Hoffzimer, Lenhart von Zweyberg, Winifred Merrill and Montana Grinstead.

H. E. H.

John Warren Erb

CONDUCTOR—COACH—ACCOMPANIST

Studio: 171 West 71st Street, New York
Telephone: Trafalgar 3110

Stuart Ross

PIANIST

ARTIST ACCOMPANIST—COACH

588 West End Ave. New York City
Phone: Schuyler 1468

Vincent V. Hubbard

Teacher of Singing

Successor to Arthur J. Hubbard (Retired)
First assistant Dr. George L. Dwyer—
246 Huntington Avenue, Boston, Mass.

Harry Reginald Spier

TEACHER OF SINGING

117 West 86th Street Phone: Schuyler 0572
Residence Phone: Raymond 3086

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912,

OF MUSICAL AMERICA published semi-monthly at New York, N. Y., for April 1st, 1929.

State of New York } ss.
County of New York }

Before me, a notary public in and for the State and county aforesaid, personally appeared H. J. Leffingwell, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the Musical America, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, and circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Trade Publications, Inc., 235 E. 45th St., New York City.

Editor, Deems Taylor, 235 E. 45th St., New York City.

Managing Editor, Hollister Noble, 235 E. 45th St., New York City.

Business Manager, H. J. Leffingwell, 235 E. 45th St., New York City.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

Trade Publications, Inc., 235 E. 45th St., New York City.

Paul G. Ankerson, 111 Broadway, New York City.

Mrs. Dorothy R. Brighton, Mamaroneck, N. Y.
George R. Brighton, Mamaroneck, N. Y.
Edward H. R. Green, 111 Broadway, New York City.

E. Noel Brown, c/o Shields & Co., 52 Cedar St., New York City.

Walter C. Howey, 22 East 47th Street, New York City.

John Z. Lowe, 111 Broadway, New York City.
The Music Trades Co., c/o Colvin & Co., 35 Wall St., New York City.

The Musical America Co., c/o Colvin & Co., 35 Wall St., New York City.

Verne Porter, 235 E. 45th St., New York City.
E. J. Rosencrans, 67 Wall St., New York City.

Jessie W. Rosencrans, c/o E. J. Rosencrans, 67 Wall St., New York City.

Arthur L. Spears, 111 Broadway, New York City.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

[Seal.] H. H. MINER.

(Sig.) H. J. LEFFINGWELL, Business Manager
Sworn to and subscribed before me this 26th day of March, 1929.

Notary Public No. 224, New York County.

Register's No. 0-37.

My commission expires March 30, 1930.

SCHUMANN-HEINK PLANS
SUMMER COURSES

THE fundamental characteristics of the three outstanding operatic schools will be covered as far as possible in the second master classes to be held in Kansas City, Mo., this summer by Ernestine Schumann-Heink.

Mme. Schumann-Heink will give three class lessons a week in Horner Hall of the Kansas City-Horner Conservatory. In these she aims to trace the development of song literature, and will take up the interpretative method most appropriate to each style of singing, together with analytical demonstrations.

Through the entire five weeks, beginning June 10, Mme. Schumann-Heink will accept as many private pupils as time permits. She will give advice about vocal technic to those who need it; but hopes to be able to concentrate chiefly upon interpretative routine, and to aid singers by giving them the benefit of experience gathered through her long career. She is, as always, on the watch for really great voices, and these she hopes to be able to tutor from the beginning.

The class is attracting general attention, it is stated by the Kansas City manager, Roland R. Witte. Applications have come from widely separated cities, representing the states of California, Wisconsin, Pennsylvania, Ohio, Michigan, and Iowa.

A \$1,000,000 VOICE

Corinne Griffith has just insured her voice for \$1,000,000. Miss Griffith is not a singer but a motion picture actress. Katharine Zimmerman, movie critic of the New York Telegram is somewhat astonished, especially as she asserts that none of us have heard Miss Griffith sing. Miss Zimmerman remarks.

"The logical deduction would be, therefore, that if Miss Griffith's voice is worth \$1,000,000, by the same yardstick her face would warrant a policy of at least \$5,000,000, her figure, \$8,000,000; her teeth, \$4,000,000; her arms and hands, \$3,000,000, which would bring the sum total up to \$21,000,000."

NOTED ARTISTS ASSIST
HENRY SCHOOL

Yolanda Mero, Albert Spalding and Alma Gluck Zimbalist took part in the musicale held on March 15 in Mrs. Reginald De Koven's New York home for the benefit of the Henry Street Settlement Music School. The program, arranged by Mrs. H. Martyn Alexander, ended with Brahms Sonata in A for piano and violin, played by Mme. Mero and Mr. Spalding, and included solos by each artist. Mme. Gluck Zimbalist spoke about the group committee she is forming in the interest of the School, which is situated at 466 Grand Street. Mrs. George A. Harris is chairman of the advisory committee. Mrs. Leo Katz directs the work.

Advertisers Index

Alexander, Arthur	64
Anderson, Stell	59
Bach Festival	51
Barozzi, Socrate	54
Bori, Lucrezia	56
Breed, Leila	62
Burke, Hilda	59
Cannam, Emma	63
Castelle, George	56
Charmbury, Walter	64
Mme. Clay-Kuzdo	34
The Cleveland Institute of Music	55
College of Fine Arts	55
College of Music of Cincinnati	54
Conservatory of Basle	57
Cottlow, Augusta	56
Curtis Institute of Music	4
Curtis, Vera	55
Daddi, Francesco	64
Durieux, Willem	59
Eastman School of Music	60-57
Elshuco Trio	52
Espinell, Luisa	57
Fischer, C.	50
Forsyth, Josephine	56
Foster, Harriet	56
Goodhue, Mary Louise	63
Half Price Music Shop	63
Haywood, Frederick H.	59
Hempel, Frieda	62
Hotel Gotham	65
Institute of Musical Art	56
Jones, Alton	58
Kortschak, Hugo	54
La Forge, Frank	53
Lawrence Conservatory of Music	56
Lent, Sylvia	61
Lowe, Caroline	59
McClanahan, Richard	63
McCormack, John	59
Marchesi, Blanche	54
Marshall, Everett	64
Martino, Alfred	59
Mason & Hamlin	Back Cover
Master Institute of United Arts	56
Miller, Marie	59
Milner, Isabel	64
Musicians' Directory	65
N. Y. College of Music	55
Nichols, Edith	57
Norfleet Trio	52
Peabody Conservatory	62
Philharmonic Orchestra of Los Angeles	62
Pilar & Morin	64
Ponselle, Rosa	51
Pro-Arts	54
Rosati	54
Roxas, Emilio	56
Roxy Theatre	63
San Malo	Inside Front Cover
Sapio, De Vere	55
Skalski, Andri	63
Smith, Ethelynde	52
Soudant, Belle	59
Stillings, Kemp	51
Stoessel, Albert	62
Straus Dancers	51
Sundelius, Marie	56
Thorner, Wm.	63
Trevisan, Vittorio	64
Tweedy, Maude Douglas	56
Victor Talking Machine	3
Vita, Arturo	56
Weaver Pianos	54
Williams, Irene	56
Williams, Thome Prewett	54
Woodruff, Arthur D., Dr.	64
Yon, Pietro	66
Zilberts, Zaval	64
Zoellner Conservatory	52